

KERRANG!

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PUBLISHED by Spotlight Publications, 40 Longacre, London WC2. Tel: 01-836 1522. DISTRIBUTED by Spotlight Magazine
Distribution Ltd, 1 Benwell Road,
London N7. Tel: 01-607 6411.
PRINTED by WW Web Offset,
Tramway Road, Banbury, Oxon.



IS ALL well within the AC/DC camp? Their new album is scheduled for Christmas release but despite having been locked in a Paris studio for months now (with a brief respite to visit England and headline the Castle Donington festival) your Kerrang! undercover agent reports that the band ve barely managed to lay down the backing tracks.

Is producer Mutt Lange holding a band up again? You may remember it was partly his fault that Foreigner's recent '4' LP took so long to record, as he rejected initial songs as 'not good enough'

Or could it be that AC/DC are missing the, ahem, lyric writing expertise of former singer Bon Scott? After all, it takes genius to write words like 'I'm a rocker, I'm a roller, I'm a right out of controller' well, doesn't it?

NEAL KAY bounces back! Yes fans, the DJ with the longest moustache in the known world has returned with the news that he's anxious to contact bands interested in appearing on a compilation album to be produced especially for the Japanese market.

"It's an honest deal," babbles the disc spinner, "a genuine offer open to bands based anywhere in the country."

Nippon record company Victor are behind the venture and 'stylish, quality hard rock' is the stuff they're after. No Rush-type complexities however, as apparently the Japs don't go a bundle on that sort of music.

Send your demos to Neal Kay c/o Headstone Heavy Metal Soundhouse, Headstone Hotel, Imperial Drive, North Harrow, Middlesex. If uncle Neal likes what he hears, your group will be invited to London's Battery Studios to lay down a track for inclusion on the LP. And is there any truth in the rumour that this Rising Sun-style 'Metal For Muthas' is going to be called 'KELLANGI'? Stay tuned.

CONTRARY TO the cruel rumours in the last scurrilous issue of Kerrangl, it seems that one-time American mega-band Aerosmith are alive and — with a bit of help — breathing. They've recently been in the studio cutting tracks like 'Jailbait', 'Bitches Brew' and 'Dr Nickadick's Magic Wishing Pills'. We like a band that acknowledges its inspirations.

And talking of tracks, Grand Funk Railroad's comeback LP's coming along nicely, so far with the hopeful title of 'Grand Funk Lives!'

MANCUNIAN MAYHEM merchants Venom, those Sweet lookalikes featured in our kollector's item first issue, have changed their name to Rox in a desperate bid to avoid confusion with their Newcastle namesakes.

"Everyone was coming up to us at gigs and asking us to play 'In League With Satan'," moans the band's svengali Kick-Ass Kevin Read, referring to the Neat Records single recently released by the Geordie Venom. "So we finally relented and changed our name.

But has nobody told you Key, down here in London we have a group doing the rounds called La Rox? Back to the drawing board.

PETE WAY, bass player with UFO, is currently in the process of redecorating the lounge of his Twickenham mansion (well, his wife Jo is at any rate). And what should our spy see lying on the floor of said lounge and splattered with pink paint and Polyfilla? Page after page

BIG JOHN McCOY baptised new boy Janick Gers in champagne after the Gillan band's bill-topping appearance at Reading. The band were also presented with a platinum disc to celebrate their fourth consecutive appearance at Reading and the 'imminent' platinum sales of 'Future Shock'.

Meanwhile, in another part of the field, as they say, Samson's Bruce Bruce (right) was celebrating An Offer. You'll find a clue to what the offer was somewhere on these pages: more than that we dare not say. of the weekly Sounds music paper, that's what!

"I keep Kerrang! for the birdcage," says Way.

No more colour pictures of you.

WILD HORSES will shortly be entering the studios with producer Chris Tsangarides who is best known for his work with Girl ('Sheer Greed') and Gary Moore's solo projects including the LP which features Jimmy Bain, ex Nugent vocalist/rivvum guitarist Charlie Huhn plus the unbeatable Tommy Aldridge.

It doesn't look as if the Moore album (which has been finished quite a while) will ever see the light of day, which is a pity 'cause after only one hearing it's obvious that it supercedes anything Moore has been involved with before, and it's a shame that we'll probably never see this powerhouse line up on stage together. All of the members as you probably know are very much occupied with the exception of Charlie who is back in the States in search of the ever elusive solo record contract.

And all you crazed Moore fans can hold back your tears because you'll be glad to hear that one track off this aborted project has made it onto plastic via the new Greg Lake album, for our lightning-fingered guitarist is currently a resident member of the Greg Lake Band and you can check out their version of Gary's little opus 'Nuclear Attack' one of the finer points of the GLB album, proving the old soldier has some rock and roll still abundant in his mega star soul. ELP, it's not.

And talking of old dinosaurs, whatever happened to Carl Palmer's long unawaited debut with the (yawn) supergroup Asia, who seem to have disintegrated into a black hole after mucho publicity from the Monotony Maker.







NEAL KAYE scouts for talent (see opposite).

Meanwhile back in the stable, apart from his involvement with the revitalised Horses, Jimmy Bain has also taken time off to appear on Kate Bush's 'Sat In Your Lap' single and has contributed a couple of songs to the new Phil Lynott solo album

ISN'T IT strange that soon after a Kerrang! retrospective on their mucho ignored albums and Saxon Bif Byford's regard of them as one of the most underrated bands of our time, that all the former members of the legendary Stray Dog will be in London over the next few weeks? Drummer Les Sampson was tracked down playing with a local band called The Gas and it was during a chance meeting that he reported bassist/vocalist Al Roberts will be over soon, recovering from a bout as a painter / decorator Meanwhile the elusive / brill guitarist (who showed Queen's Brian May what an echoeplex was) Snuffy Walden has recently enjoyed stints as a musical arranger with such luminaries as Donna Summer and Stevie Wonder and will shortly be over playing dates with Rita Coolidge. Hmmm, a one off reunion mebbe?

FOLLOWING such an enthusiastic response to the Rainbow piece in Kerrang/ 2 the (ahem) author, Pete Makowski, wondered whether any of you RB&Co fans have been hoarding any information / goodies / rarities that would be beneficial to a book that is currently being put together, which optimistically hopes to be the definitive Rainbow book. If you feel you have anything that would be useful to Makowski's soon-come masterpiece just send details of your treasures to Pete Makowski, C/O Kerrang, 40 Long Acre, London WC2 and the man promises that your efforts (if put to use) will not go unnoticed. The book is due out early next Spring.

HARD ROCK combo Grand Prix have lost their vocalist Bernie Shaw due to the inevitable "musical differences". His replacement is a virtual unknown, Robin McAuley who used to play in a club band called Raw Deal with bassist and guitarist, Ralph Hood and Mick Donaghue. McAuley will be featured on the band's second album — provisionally titled "There For None To See" and said to be a vast improvement on the first — which is due to be released in the

near future on RCA. A tour of the UK is up-and-coming.

FURTHER developments on the Iron Maiden front suggest that, contrary to denials in last month's Kerrang! the band may very well be forging ahead sans Paul DiAnno in the near future. at least, we've good reason to believe that a certain NWOBHM vocalist has been offered the opportunity to take over the leather and chains. We'll keep you posted.

AND TALKING of Iron Maiden, manager Rod Smallwood says the fan club address we printed recently is wrong. Seems it was the address of his former office. Mucho confusion. The real address is: Iron Maiden Fan Club, Unit 10, 15 Lotts Road, London SW1T

MORE'S ex-guitarist Laurie
Mansworth — who, as you may
remember, left the band after a
disagreement at a recent German
festival — is forming his own band
and hoping to have some dates
arranged, possibly in the States, by
Christmas under the watchful eye of
Atlantic Records.

PINK FLOYD'S film of 'The Wall' is scheduled for release in summer 1982. The band have just appointed Alan Parker to direct and Alan Marshall to produce. This is the fifth motion picture collaboration for Parker and Marshall, following Midnight Express, Bugsy Malone, Fame and Short The Moon.

Fame and Shoot The Moon.
Last year's Earl's Court shows of
'The Wall' are already on film, but
additional filming will take place
later this year at locations around
England and at Pinewood Studios.

JIMMY PAGE, Led Zeppelin's guitarist, is about to try his hand at film scoring again, despite the unfortunate experiences that surrounded his previous attempt with Kenneth Anger's Lucifer Rising, which still hasn't seen the light of day after five years.

This time he's writing the music for Death Wish II starring Charles Bronson with producer / director Mickael Winner.

Incidentally, Jimmy Page's Yamaha Acoustic Guitar, specially autographed, is the first prize in a special world raffle organised by London's Golden Lion Roadies Charity Week, in aid of Capital Radio's 'Help A London Child' appeal.

The second prize is a set of nine Led Zeppelin albums, each one personally autographed. Tickets will be on sale throughout the world, and the raffle winner will be flown from his home to be presented with his prize on December 15, by Robert Plant and John Paul

Raffle tickets in Britain are four for £1 and are available from the Golden Lion, 490 Fulham Road, London SW6 (Tel 01-385 3942).

Throughout the charity week the roadies plan to stage live gigs with bands still to be confirmed. WHERE ARE THEY NOW?

WHO IS this (snigger) Glam Rock hero from eight years back? Today he tears his tonsils in one of the very biggest bands but looks just a little bit different.

Tell us who he is, who he sang with then and who he's with today. Put the answers on a postcard and send it to Where Are They Now?, Kerrang!, 40 Longacre, London WC2 to reach us by September 30

First three correct answers out of the bag win Kerrang! T-shirts.



NOT MANY of you guessed that the mystery man was Cliff Williams of AC/DC, pictured when he was in a band called Bandit (and not Home, which was another of his former bands). Most of you thought it was Biff Byford of Saxon!

Anyway, the autographed wreckage of Ritchie Blackmore's guitar goes to Alan Ferguson of Brackley, Northamptonshire, and Kerrang! T-shirts go to the runners-up, Maxine Munday of Bury St Edmunds, Suffolk and David Fletcher of Chesterfield, Derbyshire.



TOURNEWS

GENESIS play Wembley Arena on December 17, 18 and 19 and Birmingham National Exhibition Centre December 20, 21 and 22.

21 and 22.

Tickets for Wembley are priced at £6.50, £5.50 and £4.50 and Birmingham tickets are £6.50 and £5.50. They are available by post only from Gentour, PO Box 4YA, London WIA 4YA. Applications are being accepted now and you should state clearly which date and venue you are applying for, make your cheque or postal order payable to "Sunderworth Ltd" and enclose a stamped addressed envelope. You should allow a month for processing, especially if you send a cheque.

These will be the only British dates on

These will be the only British dates on the Genesis world tour which will continue in 1982 with Australia, Japan and North

and South America.

GILLAN, who headlined Reading Festival, have now lined up a mammoth British tour for November.

The band, now with guitarist Janick Gers from White Spirit as a full band member, have finished work on their new album called 'Double Trouble', which will be released by Virgin at the beginning of October. It will contain half live and half studio tracks and full details will be announced shortly.

announced shorty.

The British tour, which follows a tour of the Far East, starts at St Austell Coliseum on October 29 and continues at Nottingham Rock City 30, Leeds University 31, Manchester Apollo November 2, Sheffield City Hall 4, Edinburgh Odeon 7, Aberdeen Capitol 9, Glasgow Apollo 10, Dundee Caird Hall 11, Newcastle City Hall 13, Liverpool City Hall 15, Preston Guildhall 17, Bradford St George's Hall 18, Carlisle Market Hall 19, Hull City Hall 21, Ipswich Gaumont 22, Birmingham Odeon 23, Gloucester Leisure Centre 25, Swansea Top Rank 30, Bristol Colston Hall December 1, Cardiff Top Rank 2, Guildford Civic Hall 3, Southampton Gaumont 4, Hemel Hemstead Pavilion 7, Great Yarmouth ABC 8, Hanley Victoria Hall 9, Derby Assembly Rooms 10, Leicester De Montfort Hall 11, Oxford New Theatre 12,



THIN LIZZY: October tour

Brighton Dome 14, Folkestone Leas Cliffe Hall 15, London Hammersmith Odeon 21-22

Tickets are on sale at all venues now. They cost £4, £3.50 and £3 except at the Rainbow where they are £4.25, £3.75 and £3.25 and at Carlisle, Gloucester, Swansca, Cardiff, Guildford, Hemel Hempstead, Hanley, Derby and Leicester where they are all £4.

SAXON have added still more dates to their big October tour with Riot. The full list now reads: Brighton Centre October 7 (£3 and £3.50), Portsmouth Guildhall 8 (£4.50), Leicester De Montfort Hall 9 (£4), Stafford Bingley Hall 10 (£4.50), Bristol Colston Hall 11 (£4, £3.50, £3), Cardiff Sophia Gardens 12 (£4), Manchester Apollo 13 (£4, £3.50, £3), Ipswich Gaumont 14 (£4, £3.50, £3), Sheffield City

Hall 15 and 16 (£4, £3.50, £3), Leeds Queens Hall 17 (£4.50), Glasgow Apollo 18 (£4, £3.50, £3), Edinburgh Playhouse 19 (£4, £3.50, £3), Newcastle City Hall 20 and 21 (£4, £3.50, £3), Bridlington Spa Pavilion 23 (£4), Hammersmith Odeon 24 and 25 (£4, £3.50, £3).

NAZARETH have now confirmed their promised British tour starting this month. It will be the first time they've played here for nearly two years and to celebrate there's a 20-track double live album called 'Snaz — Nazareth Live' set for release by NEMS Records on September 7.

Recorded at the Vancouver PNE
Colosseum in May during the band's major
North American tour, the album features
many of the band's standards such as
'Razamanaz', 'Telegram', 'Love Hurts' and
'This Flight Tonight'. A single of Tim
Rose's classic song 'Morning Dew' is
already on sale.

The album and the forthcoming tour are the first opportunity for British fans to acquaint themselves with the band's two new members — keyboard player John Locke and guitarist Billy Rankin — who've joined founder members Dan McCafferty (vocals), Manny Charlton (guitar), Pete Agnew (bass) and Darrell Sweet (drums).

They start their dates at Hull City Hall September 17 and then play Newcastle City Hall 18, Edinburgh Odeon 19, Glasgow Apollo 20, Bradford St Georges Hall 22, Birmingham Odeon 23, Poole Arts Centre 24, Nottingham Rock City 25, Liverpool Royal Court 26, Cardiff Sophia Gardens 28, Sheffield City Hall 29, London Hammersmith Odeon October 2.

Tickets — prices varying according to venue — are now on sale at all booking offices and agents.

The band are also planning to release a live video in the autumn. Recorded at the Houston Colosseum it runs for 55 minutes and will be available in VHS and Beta formats. More details will be given shortly.

THIN LIZZY will get their leathers creaking again in October when they begin a 22-date tour of the UK which should coincide with the release of the album they are completing at present.

connectae with the release of the arount they are completing at present.

The Lynup is Newcastle City Hall
October 27, Edinburgh Playhouse 28,
Dundee Caird Hall 29, Aberdeen Capitol
30, Glasgow Apollo 31, Preston Guildhall
November 2, Sheffield City Hall 3,
Liverpool Empire 4, Gloucester Leisure
Centre 5, Southampton Gaumont 7,
Cardiff Sophia Gardens 9, Leicester De
Montfort Hall 10, Bristol Colston Hall 12,
Poole Arts Centre 13, Brighton Centre 14,
Manchester Apollo 16-17, Leeds Queens
Hall 19, Birmingham Odeon 20-21,
Hammersmith Odeon 25-26.

Tickets are £4.50, £4 and £3.50 for all venues except Cardiff and Leeds where all seats are £4.50. Box offices are open now, although Bristol is only accepting postal applications. Cheques should be made out

to the individual venues.

KERRANG! No.1 REPRINTED

The legendary first issue of Kerrang! — which included the All Time Top 100 HM Tracks — is now completely sold out. But due to the amazing demand we're taking the unprecedented step of reprinting another 5,000 copies.

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PLAY LOUD!

0

the new releases

SINGLES

A II Z: I'm The One Who Loves You/Ringside Seat (Polydor) BLUE OYSTER CULT: Burning For You/Heavy Metal: The Black And Silver (also in 12 inch with Doctor Music and Flaming Telepaths) (CBS) BITCH: First Bite/Maggie (Rutland) PAT BENATAR: Fire And Ice/Hard To

PAT BENATAR: Fire And Ice/Hard To Believe (Chrysalis) BUDGIE: Keeping A Rendezvous (RCA) DARK STAR: Lady Of Mars/ Rockin' N

Romancin' (Avatar)

DEF LEPPARD: Let It Go/Switch 625

DEF LEPPARD: Let It Go/Switch 625 (Vertigo) HAWKWIND: Motorhead/Valium 10 (12

inch version) (Flicknife) GIRLSCHOOL: Take It All Away/It Could Be Better (City) JOURNEY: Who's Crying Now/Escape

(CBS)

BERNIE MARSDEN: Look At Me Now

(Parlophone)
MEATLOAF: I'm Gonna Love Her For
Both Of Us/Everything Is Permitted

MICHAEL SCHENKER GROUP: Ready To Rock/Attack Of The Mad Axeman (Chrysalis)

MOTHERS RUIN: Streetfighter (Spectra) NAZARETH: Morning Dew/Juicy Lucy (NEMS)

COZY POWELL: Sooner Or Later (Polydor) 38 SPECIAL: First Time Around/Rockin' Through The Night/Fantasy Girl (A and M) STARFIGHTERS: Alley Cat Blues (Jive) BILLY SQUIER: My Kinda Lover (Capitol)

BUDGIE: Night Flight (MCA) BUDGIE: Best Of (Dakota) GASKIN: End Of The World (Rondelet) JIMI HENDRIX: Legends Of Rock (Teldec) JOURNEY: Escape (CBS) LIMELIGHT: Limelight (Avatar)

LIMELIGHT: Limelight (Avatar) BERNIE MARSDEN: Look At Me Now (Parlophone) MICHAEL SCHENKER GROUP:

MICHAEL SCHENKER GROUP: MSG (Chrysalis) MEATLOAF: Dead Ringer (Epic)

MEATLOAF: Dead Ringer (Epic) FRANK MARINO: The Power Of Rock And Roll (CBS) NAZARETH: Greatest Hits (Vertigo)

NAZARETH: Greatest Hits (Vertigo)
COZY POWELL: Tilt (Polydor)
THE RODS: The Rods (Arista Import)
ROSE TATTOO: Assault And Battery
(Carrere)

ROSSINGTON COLLINS BAND: This is The Way (MCA) RIFF RAFF: Vinyl Futures (Atco) RIOT: Fire Down Under (AElektra) STARFIGHTERS: Starfighters (Jive) TRIUMPH: Allied Forces (RCA) VARIOUS: Heavy Metal Heroes (Heavy Metal)

VARIOUS: Heavy Metal: Original Soundtrack (from the film) (CBS)

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ARACHNID

IN THE UK

Spider
challenge
Quo for the
Boogie
Crown (and
Saxon
for the
Teadrinking
Title).

Owoowwwiii YEOOOWWWWiiii

Yep me far out frippers, yet another feature overture of extended cries of pain(?) / disgust(?) / happiness(?) and at least three (Union minimum) exclamation marks per word. Terribly tedious, ennit?

'Cept for once, your coy correspondents' innocence in tongue is absolute: 'Twas a roused roadie, 'oo throttled every bats' ear-drum within ten-mile radius, wiv a howl worthy of the fiercest, dastardly, Baskerville hound ever to chew on flesh an' bone an' guts an' entrails on this here earth, not I.

The choppy character was, in fact, voicing his perverted opinion on a buxom bird (lesser winged species) flying by bike-wise (they've all got 'em in academic Cambridge).

OWROWOWRR!!! The distressed maiden pedals faster flushed rosy pink with embarrassment, but God deems it time for a change in pigment at the traffic beacons. A wicked crew cronie disembarks from the Boogie Bus and steams off in pursuit of the frail wench only to be foiled by the unsympathetic lights. The



SPIDER: "We're into motorbikes and women who ride motorbikes. We're into rock 'n' roll and women who like rock 'n' roll.

wiggling bum fades into the distance, relieved.

"Aw, shit. Put the kettle on, Sniffa" grunts the bereaved assailant.

The darkest pits c'sm, I know, but not an urre real Encounter of The Fourth Kind Spider-style (I am not amused — Ms Millar). Also a very typical reaction to the setback.

Brian Burrows, manager, spokesperson, accountant, hustler, coach driver, humper, occasional promoter, 2nd vocalist and bass guitarist with the tarantular Merseysiders expands on the reasons for the

extreme response:

"We're into motorbikes an"
women who ride motorbikes,
we're into rock 'n' roll an'
women who like rock 'n' roll,
and we're into women, and
women who like women, and
we're into the funfair at
Blackpool and women "Hmm.

HE BAND first crawled in the days when grown men wore safety pins, back in '77, and then as now, consisted of Brian, Sniffa Bryce (lead guitar), Rob E Burrows (drums) and Col Harkness (2nd guitar and lead vocals).

'Spider'?

"We're into anti-heroes and pikies, an' all that sort of rubbish, an' there was a TV programme on a long, long time ago, called "The XYY Man" with a burglar called 'Spider Scott,' who used to steal official secrets from the Chinese Embassy, an' blackmail enemies, an' he was great" explains Brian in Scouse-drowned lingo. "So we thought 'Spider, yeah."

Of course, complications soon arose with the predominantly feminine 'Spiderz' and a wider front opened with the discovery of a similarly titled Dutch shower, but Brian adequately claims that 'all evidence points to us being

the first

Of the former's recent concession of defeat, natch name-change, Spider break into a rabble-rousing chorus of "we won, we won," with drunken revelry, wish them all the best as 'The Zoomiiz' and "If they ever wanna get together for a cha-cha, we're on." (The drummer excepted one assumes — he's male).

Obviously Spiders' virtually continuous four-year pub/club graft has wielded a hefty legion of fanatics/groupies that in all earnest solidifies their claim to the name to a concrete degree.

Tours such as the 'Beast On Eight Legs, 'Boogie Till We Drop, 'Boogie Blitz,' 'Uriah Heep Winter Tour,' ("that's a stupid name" - Rob) and now the 'Back On Eight Legs Tour' (in celebration of the recently incapacitated skinsman's return to fitness after dropping a speaker cab on his tootsie) have taken the arachnid creatures to every nook and cranny of a gig in the United Kingdom. And that brings us to Cambridge, a town where "you look in the chip bag an' the chips look back at you." In a word, squire, dull.

Down a spiralling staircase leading to the nether regions of Hell is Raffles Sound Cellar, a dingy, bleak cavern, awkwardly partitioned with stony walls, a venue with few acoustic virtues, boasting a stage approximating to a pirates gangplank in width, one identifiably easy to tumble off.

Do such irrelevant hindrances aggravate our fearless foursome? Not a chance sarge. Though the intimacy of the place (the next punter stood on

top of you) may have enhanced the atmosphere.

RUTH IS, the 12-bar, dandruff-strewn, bashaboogie blues that Spider trade in mix with my heavy-orientated tastes about as well as Guiness, Scotch, and a Pina Colada do in the same glass.

But who could resist an innocent stomp on the parquet as the ventilation system puts its ineffectiveness beyond doubt and temperatures soar so that it's hotter than a staked-up sister-of-the-Devil's eyebrows, an' Spider deliver a breathtakin', head-shakin' set of 'good-time rock 'n' roll' (remember?).

Covers are still integrated: 'Born To Be Wild' for the sizable biker element 'Caroline' as the cake-topping grace, and a compendious correlation described as the original 'Stars On 45' of 'Paranoid', 'Smoke' 'Freebird' and 'Forty-five Hundred Times' with 'Amazing Grace' and an Irish jig tossed in as catalysts.

But the bulk are self-penned, accessible, commercial and conspicuously influenced.

The sweaty hordes are induced to further Nirvanic conditions by freebie giveaways, ciggy papers and toffees ("Chew 'em up an' stick 'em in your ears if you're not to fond of what we're playing"). And strategically triggered flashbombs and confetti cannon frighten any scurrilous scoundrels bashful of 'getting down' into enjoydom quicker than a Kremlin defector sprinting for the cop-shop.

One revelation that was absent was the widely advertised laser, for it had latterly "taken a long drop from a great height. Shame.

Sufficiently chuffed with a partyish performance the band retire to Valhalla, their trusty

battlewagon.

"Yeah, we've got a bit of a show," confesses Brian, but we didn't phone up Hollywood and order the latest MGM space-film set — the music came first."

Spiders philosophy is "To establish an affinity with the audience. It's no good comin' on an' brushin' back your hair as if you're doin' them a favour being there. The fact is, we're on stage shakin' heads, you're out there. We're the same! So let's 'ave some fun an' we'll worry about paying the mortgage tomorrer."

An attitude equitable to Quo's, but do Spider decry the

comparison?

"No, it's a compliment.
Brian appends. "It's probably true. We feel there's room for two, when most up-and-coming groups just chum out Deep Purple effects. It does us no harm, anyway, cos loads of the Quo Army turn up to see us, and believe me there's a lot of them."

IGHTEEN hours and almost as many 'best drinks of the day' later (I was virtually pukin' after seven pots) we relax in Valhalla, now dormantly arrested in the forecourt of 'The Flowing Bowl' Ramsgate.

The coach in which the 'rock n' roll gypsies' as they call themselves, gobble, shut-eye, sup, sup, sup, and travel was scooped up for the price of a Newport County fullback and customised in a mere sixteen days by band and road crew personally. Hotel bills are eradicated and more time is spent on the road. Christ knows how the books are balanced even now.

"I don't start workin" 'til I've gotta cuppa an' the nicotine's boring into me chest. Rob E spontaneously declares, in the ancient tradition of the British workman.

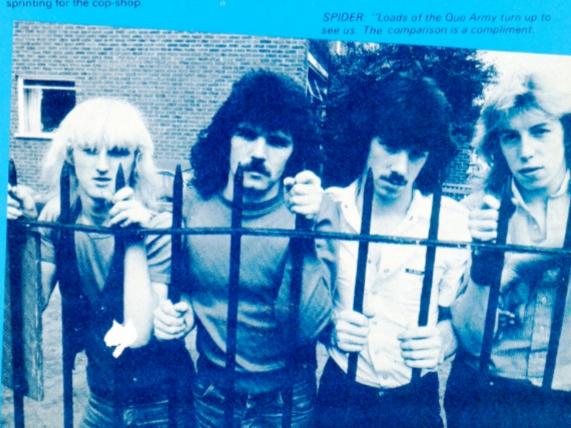
"We've got nothing against Saxon but we 'ear they thinks they's the bees knees when it comes to drinkin' rosy. We challenge 'em to a drinkin' contest anytime."

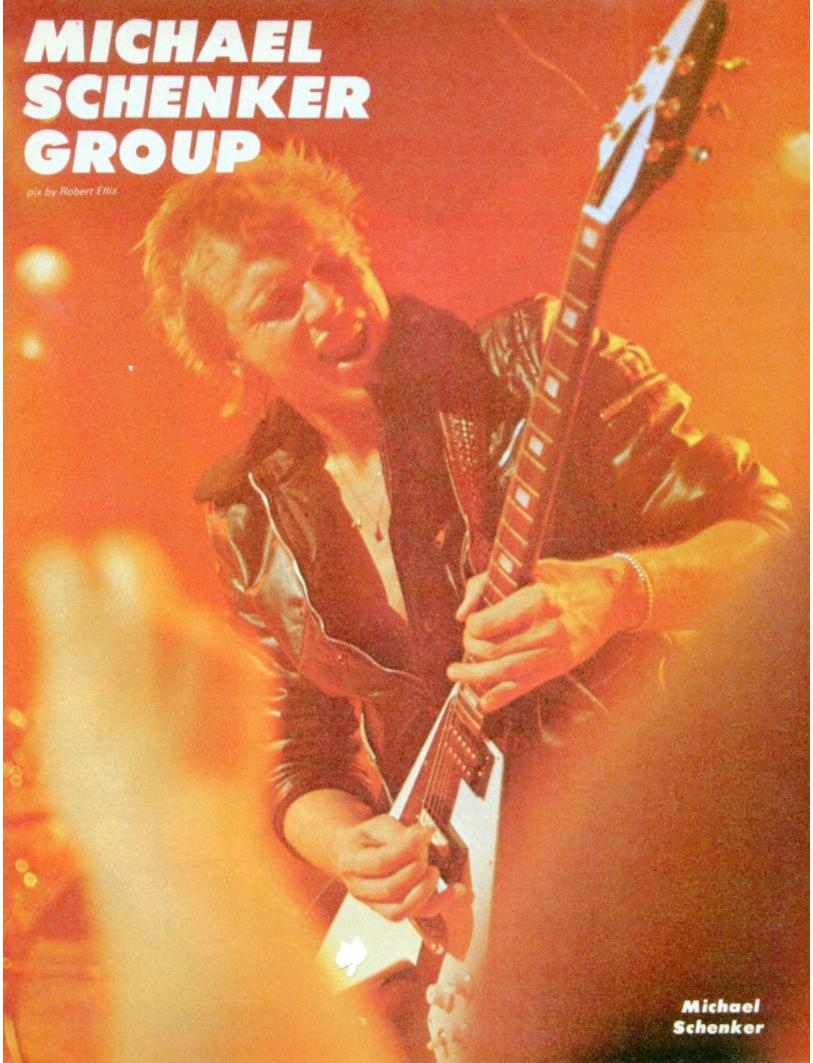
Sniffa suddenly crashes in sending mugs, mags an fags dancing. "They're playin our record on the radio" beams blondie as if a bint was wandering round the boozer starkers. The tranny is hurridly tooned in, just as a Mr Freeman passes his veritable verdict on the Beeb's "Roundtable." Not brilliant, but the best in Quo's style," confirms the heavenly gob.

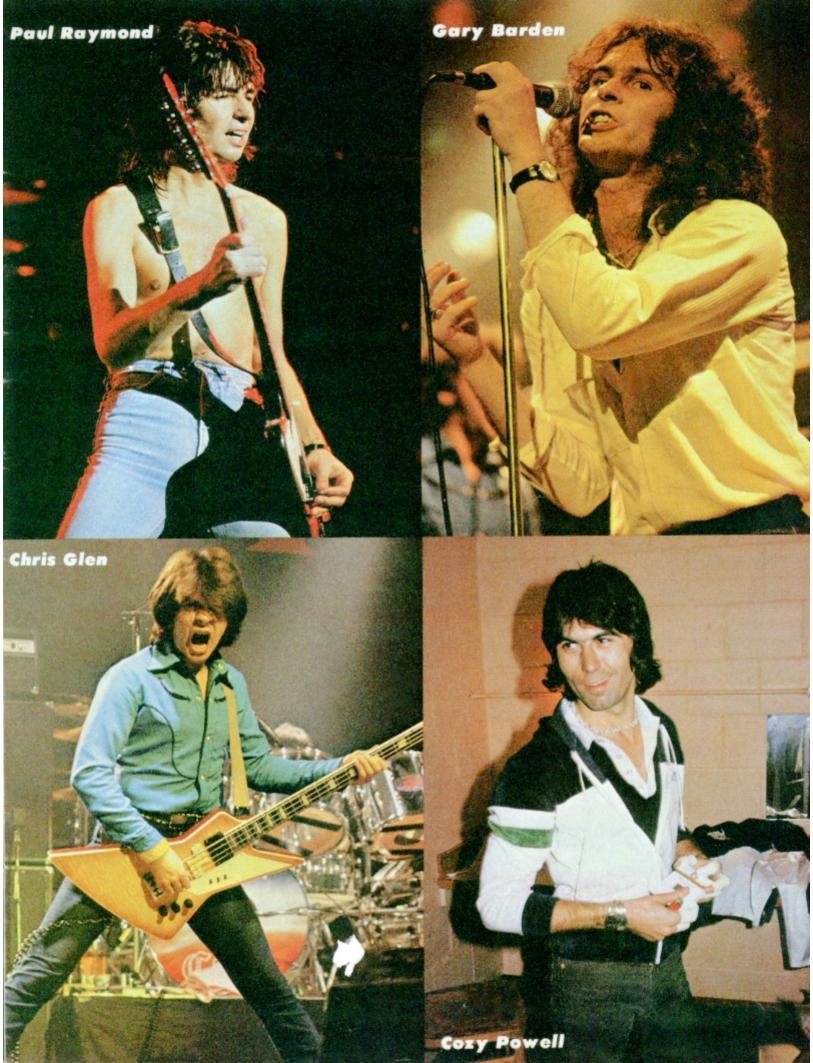
Jubilance. As if to press the point the evening's gig is a definite "Ramsgate let's blow the roof offa this joint" affair.

And the future? Spider record an album this October, schedule permitting, then go straight off on a UK Tour, followed by a UK Tour, then it seems a UK Tour and a UK.

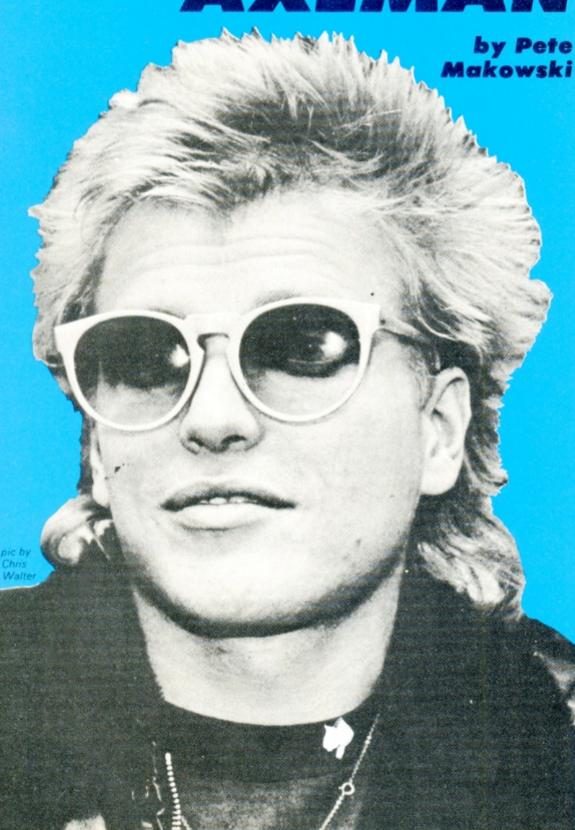
PHILIP BELL







DIARY OF AMAD AXEMAN



The only memory of the extended Lost Weekend is the chic, chopped hairdo (cookery fans take note: it's kept standing on end in that un-HM way by a mixture of two parts lime juice, one part water) which originally appeared from his long blonde barnet during the last disappearing act - after a month long effort at making a come back with Denny Carmassi and Bill Church - which culminated in a smashed guitar, a trashed apartment and an autograph session at a hospital for alchohol and drug abusers' Sounds, February '81 So watch the attack of the mad axeman He can take you anytime he pleases." — from 'Attack Of The Mad Axeman' by MSG.

ICHAEL SCHENKER seems to have indulged in quite a few 'Lost Weekends' throughout his somewhat erratic career and it's only in the last two years that he's managed to get his proverbial act together.

Prior to that he was almost a prime candidate for the Syd Barret, Rock And Roll Casualty Award.

Now it seems that our eccentric/tutonic axe hero has regained his brain cells (which for a while like the weekends went missing) and with a line up that has surprisingly remained stable since their debut live performance, MSG have proved, if nothing else, that Michael Schenker is actually capable of fronting his own band.

Now, to be honest, if someone told me that during the man's AWOL period my response would have been a fit of hysterical laughter and money on against. Justifiably so, because there was a time when Schenker was a downright liability with his numerous disappearing acts that seemed to coincide prior to, or halfway through a lengthy tour. If you could have insured guitar heroes like cars, this jalopy would have been a definite write off

Now, as MSG embark on their second British tour, I can't see Schenker being whisked off in a spacecraft, being lured into any religious sect or vanishing somewhere over the Bermuda Triangle. Although I'm sure there's a few punters out there who actually pay to see if the crazy kraut will actually show up.

continues page 12

AVAILABLE AT LAST
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ORLESS

INCLUDES

ALLEY CAT BLUES

PRODUCED BY TONY PLATT

SCHENKER from page 10

N HIS formative years
Michael's connection with
music came via older
brother Rudy (who formed and
still plays in The Scorpions
which at one time also featured
Michael, but we'll get to that
later), who is in fact solely
responsible for his interest and
development as a guitar player.

A prime example from the school of self taught musicians, Michael would occasionally strum on his brother's guitar and as the years went by he began to take what began as a hobby more seriously. especially when Big Brother made him a lucrative deal he couldn't refuse. On his way to work Rudy would leave Michael a record and ask him to learn the tune with a promise of money if the task was accomplished by the time he got home.

Eventually his interest in the instrument overtook the financial benefits and Rudy would find his brother copping every lick, strum and strang to be found in his record and tape collection.

"Then I gradually caught up and took over from my brother" Schenker recalled, "because he was working, while all I did was play guitar."

By the time he left school Schenker was determined to become a professional musician but vacancies weren't exactly abundant in the Guitar Heroes Section at the local Job Centre. To make things worse the general trend in music at that time leant towards psychedelia and experimental music, while Michael's primary influences were Wishbone Ash and Leslie West

Schenker: "Heavy Rock was not readily accepted in Germany at the time. Only the big bands made an impression. You were either up there like Purple / Sabbath / Zeppelin or nothing. it was a hard time. And in Germany it's not like England where you can pick up money if you haven't got a job

. so my girlfriend had to work."

Eventually Michael got together with his brother in The Scorpions who built up quite a strong following as the Germans began to acquire a taste for HM.

N 1974 The Scorpions supprted UFO and as soon as the headliners saw this wild-eyed blond Aryan youth in action they knew Schenker was the man they needed. By the end of the tour he was lured away into another dimension of rock and roll.

UFO had just signed with Chrysalis and Schenker was the 'baby' of the group. At that time he seemed to come over as a quiet, introvert person who spoke very little English but was already developing as a prime riff merchant and his partnership with Phil Mogg was fruitful, to put it mildly.

Every album they made had its classic moments - the combination of Schenker's distinct, screaming guitarwork and Mogg's natural grasp of melodies and lyricism created some magic moments and Schenker's last three appearances with the band on vinyl, namely 'Lights Out' Obsessions' and the classic live Strangers In The Night demonstrated this (personally speaking the potential of the material on the other albums was marred by the production).

Throughout this period UFO were on their way to becoming one of the top live acts around the globe. Apart from the fact that they're an excellent band (as y'all probably know) this steady rise in popularity was achieved by constant touring which was one of the main factors in Schenker's final departure from the band.

As the pressures of touring increased, Schenker took booze and chemicals to boost his confidence and eventually obliterate his surroundings. Both mind and body took a severe battering as he became more reliant on his diet of bevy and pills.

He first left the band between the recording of 'Lights Out' and 'Obsession'. Selling all his worldly goods Schenker took off to Spain with his girlfriend. When he eventually returned UFO's manager, Wilf Wright, persuaded him to rejoin but from then on, as one journalist put it, Schenker made a career out of leaving the band.

There were stories claiming that Schenker had seen flying saucers and disappeared into the hills whereupon he was kidnapped by The Moonies. Whatever the truth may be one thing was certain, Schenker was unhappy and his constant vanishing acts were screwing things up for UFO, who were on the verge of cracking the States.

Schenker's final exit came when the band were about to embark on a major tour of America. Blaming his breakdown on clashes of personality within UFO and not realising his excessess and the strain of touring were equally

contributing factors to his downfall, Schenker went straight out of the frying pan right into the fire, by going out and rejoining The Scorpions on their crucial 'Lovedrive' tour where he finally came to terms with his problem and bailed out midway.

NOTHER brief hiatus and like a punch drunk fighter coming back for more, Schenker returned after months of threatening a solo album and even went as far as recording some material with two former members of Montrose — Bill Church and Denny Carmassi.

It all looked promising with Michael venturing out into the street where he was spotted at various gigs. He even got up and jammed with Wild Horses at The Electric Ballroom. He can't remember that night. except that something sparked off a chain of events that culminated with his most sensational dissapearing act to date, leaving an empty flat with the smashed up remains of his uniform Flying V and a pile of hair which he had savagely cut off himself

He went back to Germany and admitted himself into a hospital where he finally made a genuine attempt to sort himself out:

"I thought I could only play with alcohol", he told Sounds, "but I learned in hospital to live without it."

This time Schenker gave himself time to recuperate, exercised regularly and slowly but surely with a little discipline asended the ladder of health.

CHENKER returned to
London last year and
proceeded to record
some demo's which he took to
Chrysalis and immediately got
himself a deal. Along with
GARY BARDEN, a former
unknown singer from an up and
coming band called Fraser
Nash, the two of them went into
the studio aided and abetted by
top sessionmen Simon Phillips
(drums), 'Mo' Foster (bass)
along with Rainbow's Don Airey.

Initially Schenker wanted to use Purple / Sabbath producer Martin Birch but he was tied up producing BOC, so after more searching Schenker approached Roger Glover, having been impressed with his work on 'Down To Earth'.

The result, called 'The Michael Schenker Group' was a sturdy, confident album. It didn't sound like the 'put together just for the studio record' that it really was, and

the guitarwork demonstrated that Schenker hadn't lost his midas touch. Just the fact that Shenker had got this far was an achievement in itself!

The next move was to put the man on the road with a group of musicians who could play to the standard set on the album and also cope with inevitable ego of a lead guitarist with such a temperamental background.

He eventually found them in the form of the most unlikely pot pourri of players you're likely to find on stage!

PAUL RAYMOND

(keyboards/guitar). After being sacked from UFO, Raymond stayed in Los Angeles in an attempt to establish himself as a solo artist without much success. When he got the call from Schenker he flew straight over and immediately went into rehearsals as the tour was only two weeks away.

CHRIS GLENN (bass) is best known for his work with the mucho underrated Sensational Alex Harvey Band, a good enough recommendation in itself.

COZY POWELL (who else) you could dedicate a whole chapter to. Infamous for his frank. straightforward approach Powell admitted that it was the lure of the lucrative deal that finally persuaded him to join MSG, Shortly after his final gig with Rainbow at Donnington Schenker approached Powell to come down for a jam. Having only heard the album once he headed down to London and played with the group. At first he declined an offer to join, but when it became apparent that he was the only man for the job. after a few negotiations he said yes, completing the line up with a slice of tradition and class.

After one successful world tour the band returned to Britain and proceeded to record the threatened group album which was produced by Ron Nevison (a legend in his lunchtime who has worked with many major acts including Zeppelin, Bad Company, Jefferson Starship and UFO).

Titled 'MSG', which is now the new monicker for the group, it will be interesting to see if both album and tour live up to expectations (especially the album which cost a cool quarter of a million to make) and that depends on what you're expecting. At least the Maniacal Merchant of Metal Mayhem is still in full working order.

"He knows when he's down, But he's got to have more Because he thrives on celebration." ("Attack Of The Mad Axeman" — MSG)



- 1 RAINBOW RISING, Rainbow
- 2 IF YOU WANT BLOOD, AC/DC
- 3 NO SLEEP TILL HAMMERSMITH. Motorhead
- 4 BACK IN BLACK, AC/DC
- 5 WHEELS OF STEEL, Saxon

- 6 STRANGERS IN THE NIGHT, UFO
 7 ACE OF SPADES, Motorhead
 8 MADE IN JAPAN, Deep Purple
 9 HIGHWAY TO HELL, AC/DC
 10 LED ZEPPELIN IV, led Zeppelin
- 11 2112, Rush 12 HEAVEN AND HELL, Black Sabbath

- 12 HEAVEN AND HELL, Black Sabbath
 13 LIVE IN THE HEART OF THE CITY, Whitesnake
 14 UNLEASHED IN THE EAST, Judas Priest
 15 IRON MAIDEN, Iron Maiden
 16 PARANOID, Black Sabbath
 17 BAT OUT OF HELL, Meatloaf
 18 ON STAGE, Rainbow
 19 STRONG ARM OF THE LAW, Saxon
 20 LED ZEPPELIN II, Led Zeppelin
 21 SABBATH BLOODY SABBATH, Black Sabbath
 22 MACHINE HEAD, Deep Purple
 23 LONG LIVE ROCK AND ROLL, Rainbow
 24 OVERKILL, Motorhead
 25 A FAREWELL TO KINGS, Rush
 26 MICHAEL SCHENKER GROUP, Michael Schenker
 Group 26 MICHAEL SCHENKER GROUP, N Group
 27 IN ROCK, Deep Purple
 28 ALL THE WORLD'S A STAGE, Rush
 29 DOWN TO EARTH, Rainbow
 30 COME AND GET IT, Whitesnake
 31 LIVE AND DANGEROUS, Thin Lizzy
 32 KILLERS, Iron Maiden
 33 LOVEDRIVE, Scorpions
 34 PHYSICAL GRAFFITI, Led Zeppelin
 36 TOKYO TAPES, Scorpions
 37 HEMISPHERES, Rush
 38 MOVING PICTURES, Rush
 39 ALIVE, Kiss



SAXON: at 5 and 19

- 40 LET THERE BE ROCK, AC/DC
 41 BLIZZARD OF OZZ, Blizzard Of Ozz
 42 DIFFICULT TO CURE, Rainbow
 43 ANIMAL MAGNETISM, Scorpions
 44 DARK SIDE OF THE MOCN, Pink Floyd
 45 BOMBER, Motorhead
 46 FUTURE SHOCK, Gillan
 47 SABOTAGE, Black Sabbath
 48 GLORY ROAD, Gillan
 49 DEEPEST PURPLE, Deep Purple
 50 READY AND WILLING, Whitesnake
 51 POWERAGE, AC/DC
 52 BLACK SABBATH, Black Sabbath
 63 HIT AND RUN, Girlschool
 64 MONTROSE, Montrose
 55 PERMANENT WAVES, Rush
 66 HIGH AND DRY, Def Leppard
 67 MR. UNIVERSE, Gillan
 8 DOUBLE LIVE GONZO, Ted Nugent
 69 DEMOLITION, Girlschool
 60 SPELLBOUND, Tygers Of Pan Tang
 61 ON THROUGH THE NIGHT, Def Leppard
 62 BRITISH STEEL, Judas Priest
 63 METAL RENDEZVOUS, Krokus
 64 BOSTON, Boston
 65 QUO, Status Quo
 66 BURN, Deep Purple
 67 MADE IN EUROPE, Deep Purple
 68 MASTERS OF REALITY, Black Sabbath
 69 HIGH VOLTAGE, AC/DC
 70 ROCK AND ROLL OUTLAWS, Rose Tattoo
 71 BLACK SABBATH VOL. 4, Black Sabbath
 72 STORMBRINGER, Deep Purple
 73 DESTROYER, Kiss
 74 OBSESSION, UFO
 75 RITCHIE BLACKMORE'S RAINBOW, Rainbow
 76 WISH YOU WERE HERE, Pink Floyd
 77 SAD WINGS OF DESTINY, Judas Priest
 78 LED ZEPPELIN I, Led Zeppelin
 79 HELLO, Status Quo
 80 LIVE KILLERS, Queen
 81 THE WALL, Pink Floyd
 20 DIRTY DEEDS DONE CHEAP, AC/DC
 83 WE SOLD OUR SOULS FOR ROCK AND ROLL, Black
 84 KILLING MACHINE, Judas Priest
 85 QUEEN II, Queen 40 LET THERE BE ROCK, AC/DC

- Sabbath
 84 KILLING MACHINE, Judas Priest
 85 QUEEN II, Queen
 86 GOLD BARS, Status Quo

- 86 GOLD BARS, Status Quo
 87 LOVE HUNTER, Whitesnake
 88 THE WILD, THE WILLING AND THE INNOCENT, UFO
 89 FLY BY NIGHT, Rush
 90 LOUD AND CLEAR, Sammy Hagar
 91 TIME TELLS NO LIES, Praying Mantis
 92 DYNASTY, Kiss
 93 LED ZEPPELIN III. Led Zeppelin

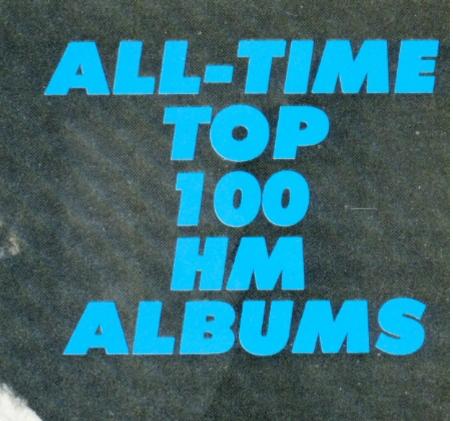
- 93 LED ZEPPELIN III, Led Zeppelin 94 MOTORHEAD, Motorhead 95 ON YOUR FEET OR ON YOUR KNEES, Blue Oyster Cult

- 96 REPRESSION, Trust 97 100 MPH, Vardis 98 ONE MORE FROM THE ROAD, Lynyrd Skynyrd
- 99 VAN HALEN, Van Halen 100 ROCKS, Aerosmith

Bubbling under

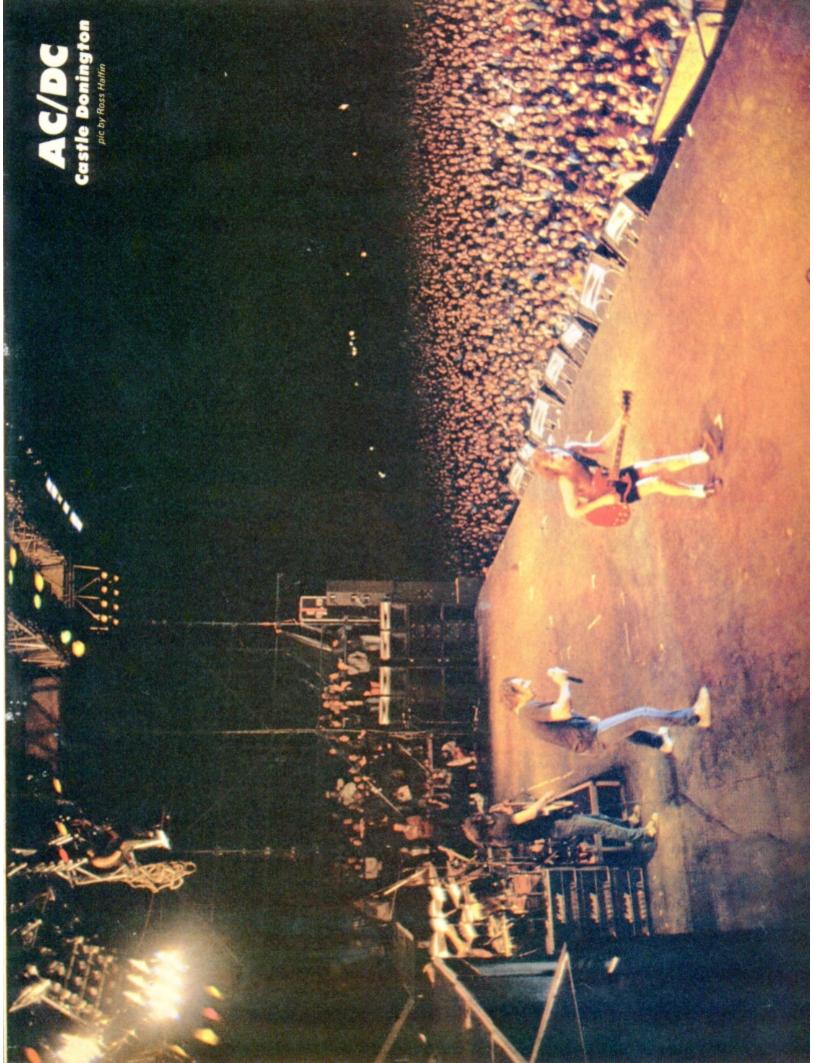
- 101 SPACE RITUAL, Hawkwind

- 101 SPACE RITUAL, Hawkwind
 102 NARITA, Riot
 103 ELECTRIC LADYLAND, Jimi Hendrix
 104 DOUBLE PLATINUM, Kiss
 105 FIRING ON ALL SIX, Lone Star
 106 WAITING FOR THE NIGHT, Runaways
 107 VIOLATION, Starz
 108 PROGRESSIONS OF POWER, Triumph
- 109 LIVE, Uriah Heep 110 GIVE 'EM HELL, Witchfynde



as voted by readers of Kerrang! and Sounds











GRIM REAPER were formed about two years ago by guitarist Nick Bowcott and vocalist Paul deMercado. Phil Matthews (bass) and Angel Jacques (drums) complete the present line-up — the seventh but, I'm assured, finally settled

A dense, Black Sabbath-like sound permeates the band's eight song cassette 'Bleed 'Em Dry', a four track recording made around a year ago in a horse stable in an amazingly prolific seven hour period. Songs like 'Maggy' (a lengthy, showstopping epic with an outstanding vocal performance by deMercado) and the eponymous 'Reaper) (shades of the Sabs' 'Warning' especially during the intro) make for an immensely entertaining package, although Bowcott's guitar work is a little self-indulgent and samey at times.

though bowcott's guitar work is a little self-indulgent and samey at times.

The tape, featured in Sounds HM charts and on local radio stations, has sold over 200 copies. The group still have a limited number available and interested over 200 copies. The group Still have a milited number available and interested parties should drop a line to 75 Tagwell Road, Droitwich Spa, Worcs WR9 7AQ

GR appear on the special offer 'Heavy Metal Heroes' compilation (their track was laid down in a garage, this time!) and hope to follow this up with a single

Although based in the Midlands, Grim Reaper claim their strongest following in September, 'Can't Take Any More' can be found further north, mainly due to airplay and successful gigs in the cities of Manchester and Bradford. A review of the latter show said: 'Live, this band have got more balls than Jack Nicklaus'

managed to lend a lambasted lug ole to the Holocaust single 'Heavy Metal Mania'. And boy, was I surprised when after just a single spin it revealed itself to be an awesome anthem for our times, up there with the likes of 'Denim And Leather' and 'Rock 'N' Roll Mayhem' as a 24 karat Kerrang! klassic.

Three minutes of delightfully gonzoid goonery, 'Mania' begins with the wailing of an air raid siren, is based around a slow. deliberate riff and contains some of the most powerfully

pea-brained lyrics you're ever likely to hear. 'Rock 'n' roll was far to slow / And so the adrenalin does not flow runs one particularly stimulating couplet, punctuated by how runs one particularly stimulating couplet, punctuated by hoarse Di'annoesque cries of 'Wowghh!' But the highlight of the record is the rousing caveman chant 'It's HEAVY! HEAVY! HEAVY! HEAVY! Heavy metal mania all the way!' Absolutely

First called 'Buzzard', the group came together in Edinburgh devastating, I kid you not. during school holidays in June 1977. They went through a variety of names (including Apollo and Preying — with an 'E', not an 'A' Mantis) before settling on one 'Which represented all the power and force of the group members' — Holocaust.

With a stable line-up of Garry Lettice (vocals), John Mortimer and Ed Dudley (twin lead guitars), Robin Begg (bass) and Paul Collins (drums), the group worked steadily, quickly graduating from playing schools and community centres to the dance hall and night club circuit, supporting the likes of the Tygers of Pan Tang, Vardis and Samson.

But it wasn't until singer Lettice started work in a local record shop (No, not a grocer's) that matters really began to take shape. Store owner John Mayer was swift to spot the potential of his employee's outfit and signed them to his Phoenix record label. The 'Heavy Metal Mania' debut was followed by another 45. 'Smokin' Values' and then, in April of this year, by an album name of 'The Nightcomers

Now the LP, I gotta admit, is very disappointing — a re-recorded 'Mania' isn't a patch on the original, the title track is a pretentious disaster and the playing is pedestrian to an exteme (not helped by flat, uninspired production). It's as if the band were overwhelmed by the importance of the big studio occasion and were too tense to display their true capabilities.

Perhaps with this criticism in mind, Holocaust's next release will be a live, four track EP, recorded at Edinburgh's Nite Club on September 10. The band also filmed the gig for transfer on to video . . no small-time operation, this! It'll be interesting to see and hear the end result.



NEW ALBUM

SAXON TOUR DATES

OCTOBER

7th BRIGHTON, The Centre

8th PORTSMOUTH, Guildhall

9th LEICESTER, De Montfort Hall

10th STAFFORD, Bingley Half

11th BRISTOL, Colston Hall

12th CARDIFF, Sophia Gardens,

13th MANCHESTER, Apollo

14th IPSWICH, Gaumont Theatre

15th SHEFFIELD, City Hall

16th SHEFFIELD, City Hall

17th LEEDS, Queens Hall

18th GLASGOW, Apollo

19th EDINBURGH, Playhouse

20th NEWCASTLE, City Hall

21st NEWCASTLE, City Hall

23rd BRIDLINGTON, Spa Pavilion

24th LONDON, Hammersmith Odeon

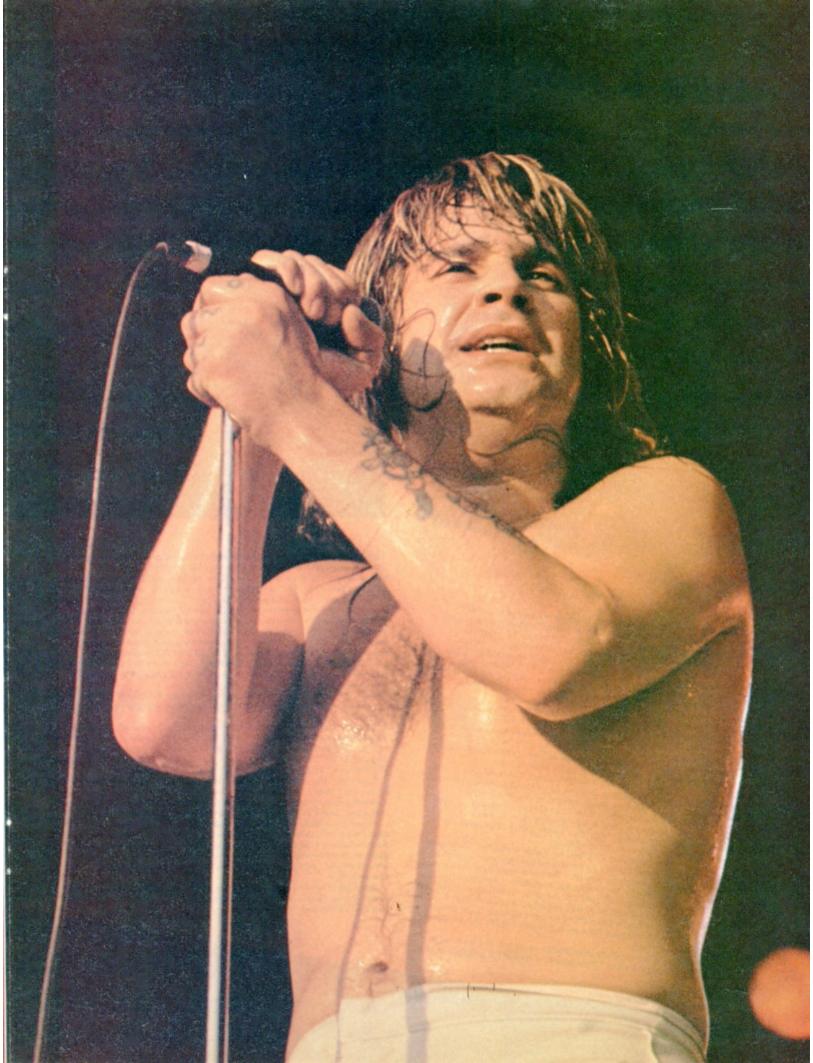
25th LONDON, Hammersmith Odeon

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ARMED & READY



VIXEN: Fronted by a girl singer with the decidely unrockstarish name of Viv Withers, the Vixen quartet are based in Birmingham and name or viv vertners, the vixen quartet are based in Birningham a have been together with the present line-up for some 10 months. The band's history goes back a little further than that, however.

Melody Maker's reader — if he's still alive — might remember them reaching the final of the paper's rock contest in 1979. When the reaching the mai or the paper's rock contest in 1979, when the original group split shortly afterwards. Ms Withers joined forces with three other Brum musicians to form the current revitalised Vixen.

Full membership roster runs as follows: Viv Withers on vocals / orgasms (it sez here), Mark Healey on guitar, Andy Parry on bass and Gaz Hopkins on the drums. Average age is 20 and they're all semi-pros, either holding down day jobs or spending their time as students. Like Jaki of the Shattered Dolls (have you been following the Sounds ages 2). Viv Without used to be specified as the Sounds ages 2). Viv Without used to be specified as the Sounds ages 2). Viv Without used to be specified as the sounds ages 2). students. Like Jaki of the Shattered Dons (have you been following the Sounds saga?) Viv Withers used to be a school teacher and some of her former students are amongst her most ardent fans.

Vixen's demo tape, laid down for a bargan price (only £5 per hour) at Steve Adams' Tamworth studio, is very Zep / Rush influenced and of extensive dynamic range, the group specialising in a kind of or extensive dynamic range, the group specialising in a kind of bruising, kick-and-caress balladry. 'The Last Battle' impresses with its epic armageddon imagery, 'Fly Away' brings to mind the its epic armageddon imagery, riy Away prings to nillid the inappropriate word 'machostrut' and the highspot is 'Summer', a

Viv Withers hardly denies the LZ slant of Vixen's music. Outraged delicate and supremely atmospheric slowie. by Diamond Head's recent claims to be a modern-day equivalent to Page, Plant and co, she recently wrote: "Never have I heard so much rage, Flancand co, she recently wrote: Never have I heard so mu drivel in my life. If you really want to hear Zeppelin's successors, I mean a band that will supercede and not parody, listen to a group called Vixen. They have all the qualities required of a rock band without falling back on crude emulation of past heroes. Live they are exciting, with a female vocalist who in full flight blasts the audience

Strong stuff! Are these just empty boasts to catch the eye, or are backwards down any hall. . Strong sturn Are these just empty poasts to catch the eye, or are the band really full of potential? You know, I think I'll plump for the

Interested parties can contact Vixen at Flat 5, 63 Russell Terrace, Leamington Spa.



GASKIN: While the band called Gaskin are undoubtedly 'new' and 'young' enough to merit inclusion in this section, they are nonetheless the first out of the 20 or so frenzied fledglings covered so far to put a damper on my 'Armed And Ready' enthusiasms.

Hailing from Scunthorpe of all places, Gaskin take their misplaced moniker from the surname of group leader Paul, who plays lead guitar and handles the vocals. A self-proclaimed 'powerhouse trio the roster also includes bassist Steff Prokopczuk (and no, a monkey hasn't just seized control of my typewriter) and drummer Dave Norman. The members are aged 23, 24 and 22 respectively.

Talking to an affable-sounding Paul Gaskin on the phone the other day, he was anxious to dispel any notion that his outfit are HM bandwagon jumpers.

'The present line-up has been together for 18 months," he said, "and moreover I've had the material together for the past three vears.

'End Of The World' is the title of the group's recently-released debut album on Rondelet Records. It's an enticingly plush, gatefold sleeved project with 'epic' pretentions - as evidenced by such songtitles as 'Victim Of The City', 'Sweet Dream Maker' and, would you believe, 'The Day Thou Gavest Lord Hath Ended'.

Certainly, the hand are ambitious - but unfortunately that's about as far as it goes. To these ears at least, the LP sounds stuck in an overwhelmingly old-fashioned early Seventies Wishbone Ash time warp and bears little relation to the nuclear NWOBHM of today.

However, Gaskin himself is unrepentant: "I've never really heard that much Wishbone Ash, and what's more I don't really want us to be labelled an HM band. We're into heavy rock and we want to expand and develop the medium. We're anxious to avoid many of the classic clichés and pave the way with 'Eighties-style stage presentation.

Admirable sentiments, to be sure. But when the band's slogan goes 'Remember — if someone comes askin', tell 'em it's Gaskin!' you can't help but have doubts.

COZY POWELL

TILT



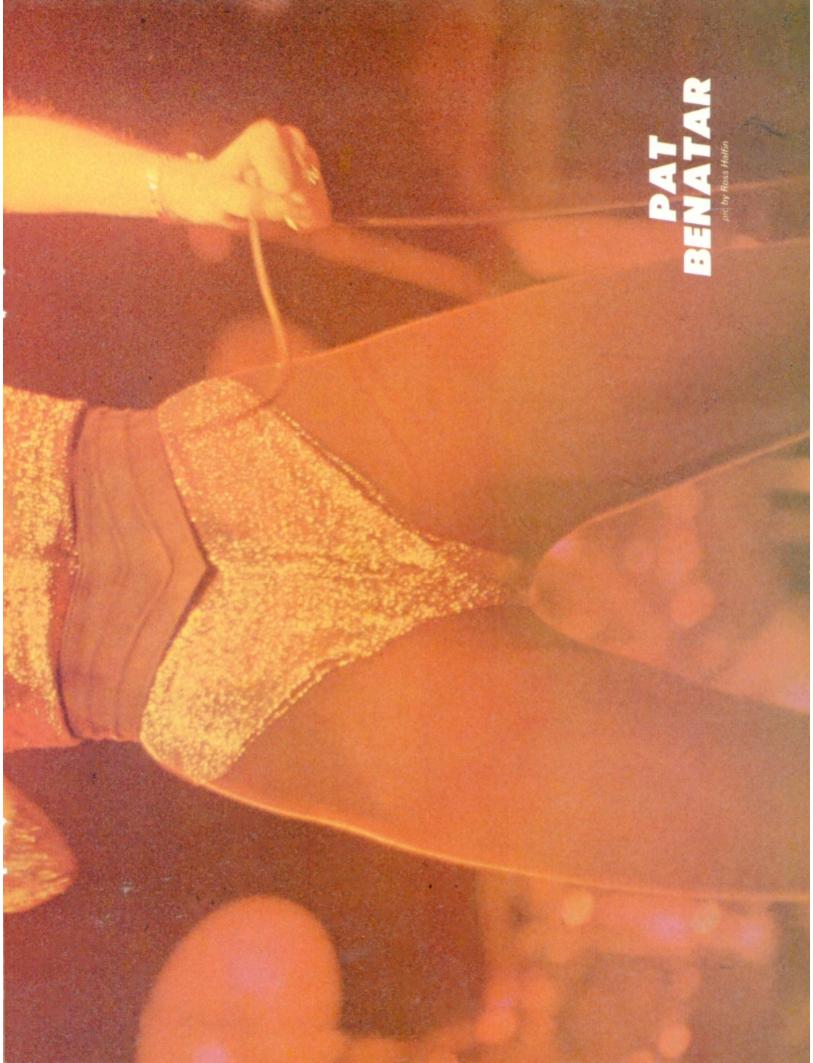
NEW ALBUM FROM COZY POWELL

ALSO FEATURES JEFF BECK, GARY MOORE, JACK BRUCE, DAVID SANCIOUS, DON AIREY, NEIL MURRAY AND BERNIE MARSDEN

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JOURNEY TO THE CENTRE

PART 1. KIMONO MY PLACE.

First stop on the Journey journey is the Miyako hotel in Japantown, San Francisco. teriyaki burgers and formal teagardens, nip and tux stuff. And up in the lobby, stomping outside the lift, several large lumps of raw meat in dinky sandals and oriental dressing-gowns. A convention of Sumo

They're here to fight in Frisco, the same night Journey are playing. I want to stay and watch them stomp. CBS want me to go and see Journey. This is their junket after all seemingly a way of getting the rest of the world to catch on that Journey is big (though not as big as the Sumos admittedly) - and with the promise of lots of Japanese beer it's

PART 2. RECORD TIMING.

A bus ride away is Berkely, a place where people say wow man far out with straight faces (albeit psychedelically-painted ones) and girls part their hair in the middle. Here is Fantasy Studios where Journey make their records, including the new one. 'Escape' which the assembled are about to hear for the first time.

They feed and water us. They play Journey records. They sound just like the old ones. They are the old ones. The new one's saved till the moment when every Journalist's face is flushed and smiling. It sounds pretty good

The band wander in, some with their old ladies. and it's the pre-interview informal chat time. Affable fellows. Steve Perry tells me how it's so much more of a band now; Neal Schon mumbles the name 'Jan Hammer' before making a sensible direct route to the bar; Jonathan Cain asks me why the British gave the Babys such shit when they were together and did we know we've driven Jon Waite to New York and Iggy Pop?

We have a consolation Japanese beer or two and toast the old band's memory. I meet Journey's publicist who tells me that this nice guy stuff is no act. True, he gives me another beer They pour us onto the bus and back to the Miyako. Someone's complaining to the desk clerk that a Sumo wrestler has been stomping on the floor above her for the last hour and a half. The bar is closed which is all well and good because we have to get up bright and early for

PART 3. BEAR NECESSITIES

Up with the lark and back in the bus, we're headed for a spot in the mountain called Bear Valley which will be our home for the night. No Sumo wrestlers but there's campfire singsongs and real pine cones on the floor, fatally fresh air and more affable Journey people handing out Journey hats, Journey shirts, and passes to get us into the beer tent at this mini-Woodstock we're to

Yes, school's out, sun's shining and it's festivaltime again, time for all good writers to tie a hankie on their head and get third-degree burns while watching America's finest through opera glasses

The Mountain Aire festival (as healthy as it sounds; all the girls are wearing white cotton embroidered tops and the tanned boys are shirtless; no-one's throwing up on the grass) is a bit more off the beaten track than usual at Calaveras, where I'm told they hold an annual frog-jumping contest. Talking of animals, I muse how easy it would be for the Chipmunks to record a live album here. Daryl Hall and Steve Perry on the same bill; they wouldn't have to change a note. One of the Journey people comes by with a huge early morning smile to see how we're holding up. I castigate myself for such sarcastic thoughts.

PART 4. I WANDERED LONELY AS A CLOUD

415 are on firs., a local band managed my

Journey's people. Then Billy Squier, all of Cheap Trick rolled up into one cheap-to-feed package with lots of pop anthems and a curly head that resembles John Oates' chest. Then Hall & Oates, which in the open air at 500 miles is like Gucci, it just doesn't travel well. But the earth-shoed masses sit around on their Indian Blankets wafting to the sound of a horn in the breeze, sax and rugs and rock and roll, and you can watch helicopters whirring above and maniacs doing those obligatory festival aerial stunts.

I wandered off to the stands round the back where you could buy handmade leather peace signs, cosmic yoyos, Journey hats and T-shirts or watch the belly-dancers, who had nothing on the disgustingly fit teenage California girls who seem to make up a good 90% of Journey's audience (other 10% unpimpled males ditto).

And then the band we've all been waiting for, Journey. One of those all-American heavy-melody bands heavy enough that headbangers don't have to hide their shame in their sisters' record collection, but soft enough not to disturb the nice people meditating. The crowd loves them.

The Calaveras frogs have got nothing on Steve Perry. The hardest-working frontman in rock, he leaps, he bounds, he twirls, he soars, he tosses himself around like a Zen pancake and stirs up frenzy in the front rows. One of those bands made for big venues. Steve doesn't even need a microphone. His voice stuns at 500 yards. Those cockatoo having his little claws pulled out one by

Kitgh notes! Not so much a battered baby seal as a They play five from the new one, tasteful hard

Singalong catchy rock with the occasional HM shriek and guitar flourish, helped along by the peppy pop sensibilities of new keyboardsman

The audience gets encores and the press gets a party - barbecue, more beer and time, if you want it, with the band. I want it. The only quiet place is in the back of a nearby van where Journey members file in one by one and say a few words in the microphone.

PART 5. A LONG DAY'S JOURNEY.

First a bit of history. The name was tagged on them by chance - either the winning entry in a Name the Group contest or a last-minute suggestion by the office manager, whichever you prefer. The group was suggested by manager Herbie Herbert. Bassist Ross Valory was in a Haight-Ashbury band called Frumious Bandersnatch, then keyboardist Gregg Rolie played with William Penn & His Pals and Neal Schon was in high school, about to switch from clarinet to electric guitar.

While Valory moved to the Steve Miller Band, Rolle was helping then-unknown Carlos Santana to form a band and Neal Schon was becoming something of a guitar virtuoso. Aged 15, Eric Clapton invited him on tour. He joined Santana

and took drugs instead.

'Those years were crazy,' recalls the tiny wiry guitarist. "We lost many brain cells a long time ago. Probably when I was 19 I really peaked on

JOURNEY (from left): Ross Valory,



OF THE AORth

my craziness and something in my body said, 'wait a minute, pull yourself back man, if you keep on doing this you're not going to live much longer.' So I keep a low profile when I can. They say your brain cells come back if you don't abuse yourself every day. We're pretty respectable now.''

From self-abuse the entire band has turned to a pretty strict keep-fit regimen suggested by their manager. "Not that you don't get plenty of exercise onstage."

But back to those days of flinging TV sets through hotel windows (yes, Schon admits to having done this, even confesses that "once in a while the urge still comes over you to pick one up and — I shouldn't say this". Santana broke up, not particularly amicably, and before it put the pieces back together, Neal moved on to Graham Central Station where he met Herbert and was talked into forming a group with Valory and Rolie.

Along with George Tickner and drummer Prairie

Along with George Tickner and drummer Prairie Prince of Tubes fame ("a very short experience," according to Valory. "He was never really committed to it — he recorded our first demo album which no one has ever heard") they formed a free-form progressive rock band.

By the time it became called Journey it got a new drummer, Aynsley Dunbar from the Mothers of Invention and his own Aynsley Dunbar's Retaliation, a record contract and a debut album, 'Journey'

Two more interesting and very Northern California-sounding albums went nowhere. Then came Steve Perry to replace George Tickner, and the first of the platinum albums, 'Infinity', a departure from the old spacey sound; doing a Foreigner as many put it; 'Trying a different



concept" according to Neal. "There's nothing wrong with being commercial. It's just another way of saying you're successful, getting a wider audience.

"There's a brand new audience out there, a totally new generation. A lot of kids who've never heard of Cream or Jimi Hendrix and they don't hear Led Zeppelin anymore, and they want to hear something like that, something out of the same era but new. I don't think what we're doing now is a cop-out. I don't care what they say about you. You know who you are."

Steve Perry, the Californian of Portuguese descent with the Cher hairdo and the killer vocal chords, was in his first rock band at 13, left home for L.A. to be a star at 18 and was in a group called Alien Project, about to be signed to CBS until a member was killed in a car crash. The record company mentioned that another of their groups was looking for a singer.

"I sent them some tapes," says Steve, "and went on the road with them while they were touring with ELP. Neal and I started writing songs straight off. Next thing I know they asked me to join the band and we went straight into the studio and worked on "Infinity."

His arrival gave the band a whole new focus, for the first time more vocal than instrumental based. And for this low-profile bunch, his "poncing around the stage" (Jonathan Cain's words, not mine, honest) grabbed them out of anonymity and into radio mass-acceptance.

"We wanted to do something different," says Neal. "We were on the road so many years not really being successful in what we were trying to do, even though we liked it. Finally we realised that we had to make a change so that we could get through to everybody. We wanted to be an international band that all sorts of people could understand. Not just musicians' music. . . . I myself wanted even harder rock." he confesses later, "but I'm happy with the sound right now."

Even dedicated musicians like to eat and sign autographs once in a while and Neal was won over.

Aynsley Dunbar wasn't won over. "He was just gritting his teeth and doing it," according to Neal. Because of his background, progressive-jazz-rock, "he couldn't get the concept; he couldn't feel good doing it. He complained constantly. He's better off where he is now." (Jefferson Starship).

His replacement was 25-year-old Steve Smith who got to know them when he was drumming for Montrose, Ronnie's band, that was supporting Journey on a tour at the time.

Several platinums later, co-founder Gregg Rolie upped and left. A bit like having a tooth pulled, according to Valory, "personally through missing thim and giving up all we'd been through together, but musically, as far as the group goes and the career goes, not difficult at all. He was tired of going on the road for years and years; he wanted to do other things like have children and spend more time writing and recording.

"For our end of it, it was fairly smooth in acquiring Jonathan Cain in that he's even more versatile than Gregg and in that he sounds like he's been with us for a while, at least that's the way it seems to me. So it wasn't such a traumatic experience as it could have been."

Cain was nabbed on another tour. At this rate soon-to-break bands will be holding lotteries to get a position as Journey's opening act. When Gregg left, Journey 'didn't have to look too far. It seems'', says Valory, 'that the people who end up joining the group end up being around the group first. An expression'', ah, California!, 'of What Was Meant To Be.''

"It feels good to be part of Journey, an American Institution," Jonathan tells me later, "but I did cut my teeth — pardon the pun — on some very great music, and I think the Babys have probably been the most misunderstood band, and someday people are going to realise that we did make some good and serious attempts at making statements and musical concepts, and I'm proud that we went out on a high note. The Babys, if we'd been called anything else, if we'd been

by Sylvie Simmons in San Francisco

called The Adults, we would have sold more records. It's just the name — ah — sucks. It's just the way Fate had it I guess. We toured with Journey and I'd say probably the Babys are the reason I'm here today."

And was he a Journey fan before he joined the band. I wondered?

"I liked a certain essence of them. Some of the things I hated."

Like?

"The ponciness of the band. They seemed to ponce around a lot, you know, sometimes it looked strange to me. I was on tour and I'd think, I'don't like the way he (Steve) is dressed, I don't like the way he's even acting, you know. It just needed to be toughed up, to have some mud thrown on it and get more gritty and be more open.

"All the things I don't like are slowly going. There's just a different attitude with the band. It's a little tougher, a little freer, more of a street sound. I guess it's a different combination of people changing the chemistry in a band, like when Rod Stewart went through all those changes with all those different bands. That's what's happening now. We know what rock and roll is and we know who our audience is and it's a blue-collar band.

"This band has a tremendous opportunity to say stuff to people, you know, like the Who does, and I think we're in that sort of league. We could

go into the Zeppelin league.

"I want to do that, I want to make it a working-class concept that we write songs for people who go to work every day. That's what I did before I joined the Babys — I worked for Manpower stacking beer cases and sweeping stores in a stereo shop and coming home so tired that I didn't even have the strength to touch the piano, and now when I'm up there onstage those things are just background. It wasn't easy. But it was either push a broom or sing top 40 songs and I'll push a broom anyday."

ALKING Top 40, Cain's listed as co-writer on every one of the new songs. He wrote their first hit single from 'Escape' as well. He was a bit surprised at the early acceptance in the songwriting department but found out "this is a great kind of family unit and we don't get into those head-trips."

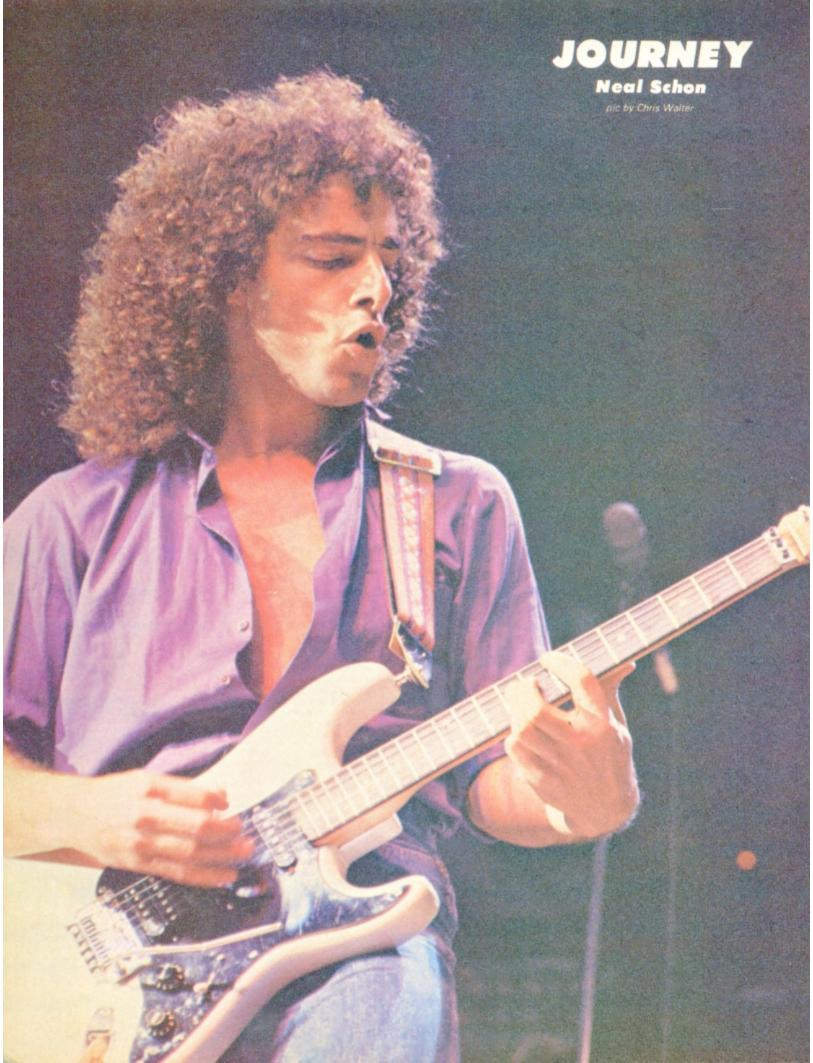
You see it in the band offstage and in the people who work with them, who've worked with them a long time, who look as happy as gurus most of the time and go much further out of their way to be nice and helpful than most in this business. Even though you know deep down inside that that's one of the points of this kind of industry trip, to let you spend time with the band, get to know them, find out what nice people they are and the rest, not be so inclined to take potshots, you can't help but like them and you don't begrudge them success.

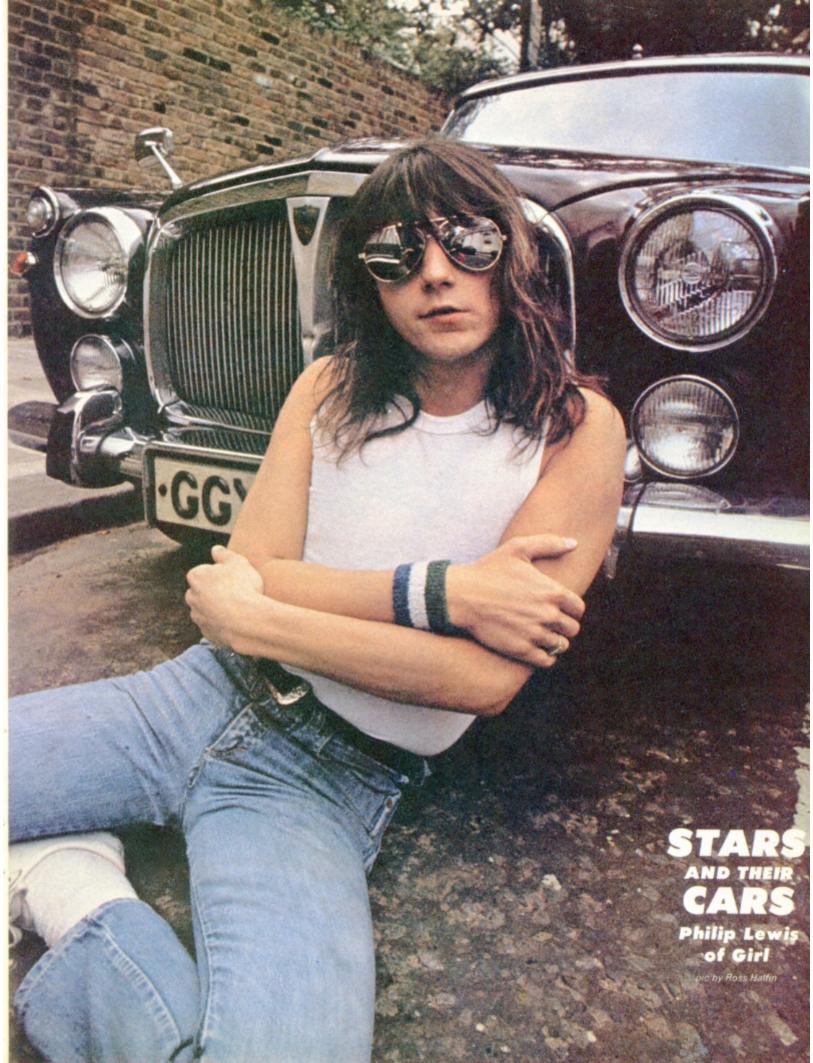
Journey the public performers have gone down amazingly well as always at the festival. Journey the artists are working on various solo projects. The band worked on the soundtrack to a Japanese fantasy film (performed by French actors and dubbed in Japanese for some reason, a strange story about people falling in love and turning into birds).

They hired the Tokyo symphony orchestra with Neal's father Matt Schon conducting. Steve Smith has been doing studio work, recording with Tom Costa who played with Santana, and has been jamming with Jan Hammer. Neal's making a record with Jan Hammer and working on more soundtracks with Ross Valory, who's just worked with a group called Thousand Lights (made up of ex Journey members).

PART 6

"We feel like a real band now. There will be no more changes in line-up. We're all very close and we're all on the board of directors of our company. We sit down and make decisions like business men do. I can't see myself out of work for a while. I think we have a long future ahead." (Neal Schon)





THE GIRL ARE BACK IN TOWN

An interview with **Philip Lewis**

IRL ARE BACK! After a much too long hiatus from this crazy business where at times it seemed almost certain the group's days were definitely numbered - with tales of the band being dropped by their label and management - Girl made a surprise comeback by playing two nights at the Marquee (their first live show of this year).

And judging by the crazed, enthusiastic response from the audience, they are back with a vengeance. With an album and single due to be released sometime in October the boys are definitely back in the saddle, and about time

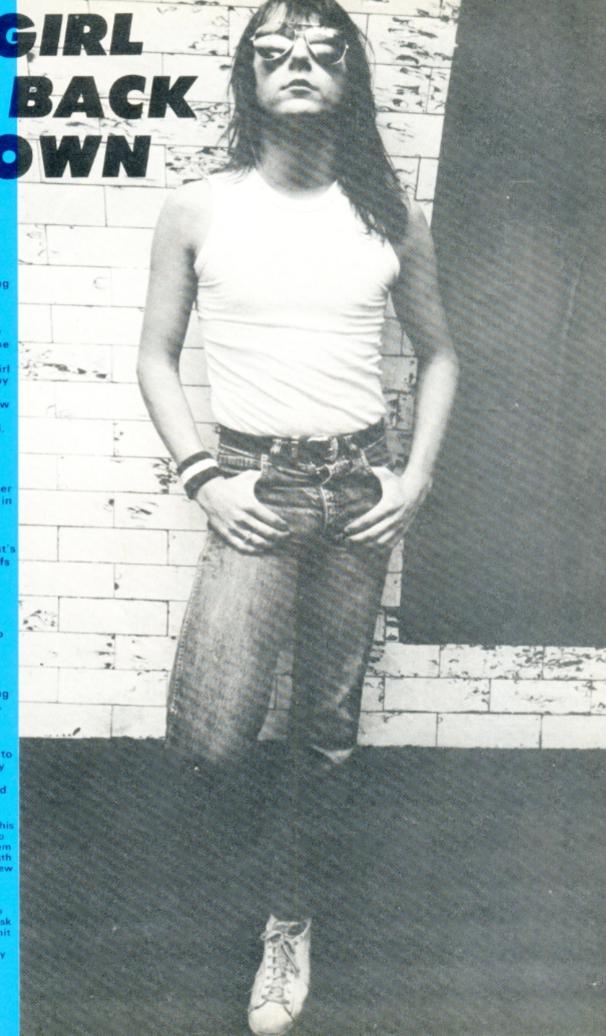
GIRL!? some of you may exclaim in total horror. What's a bunch of posing creampuffs who look as if they've been vandalised by a clan of psychopathic Avon Ladies doing in a raunchy, macho magazine like this?

Well, before you decide to turn over in search of a full colour picture of some possessed, wild-eyed neanderthal guitar hero brutally attacking his axe in a stereotype pose, stick around for a while and let me try and change your minds about a group that in the past seem to have been misunderstood by both the media and some audiences with preconceived ideas as to what is and isn't HM.

Sure, initially it seemed like this group had conned their way into the business, with stories of them signing a contract on the strength of a video, when they barely knew how to stick a guitar lead into a

There's no doubt that their company did pull every string to make sure they were noticed. Ask lead singer Phil Lewis, he'll admit that and more.

But the fact is: what once may have stunk of high powered hyping has now become a fully



fledged band and the two Sold Out nights at the Marquee proved that without a shadow of a doubt.

They played some of the meanest, hard edged heavy rock that you're likely to hear this side of Van Halen. It was rock and roll played with the sass and class sophistication of groups like Aerosmith in their heyday and without make-up too!

With a new drummer in tow. replacing the illustrious Brillo, in the form of Pete Barnacle (ex Gillan, Broken Home) they stunned their fans with a repertoire which in no way indicated that they hadn't been on

stage together for almost a year. Both guitarists Phil Collen and Gerry Laffy have become much tighter, more fluid and dynamic, while bassist Simon Laffy along with Barnacle provided a solid rocksteady backdrop for an overall sound that proves once and for all that Girl have learnt to play their instruments

Out front Lewis looks less limp, more powerful. He is still brash and as cocksure as ever but his performance relies more on vocals than sheer visuals.

The new material is years ahead of their first album 'Sheer Greed' (which I personally thought was quite an impressive debut by any standards although it lacked any real depth or personality). The group now seem to know what they want to play, they have a direction, which they seemed to lack before

Judging by the response of the audience, some of whom had come from as far as Manchester and Newcastle, they've made the right moves even though it's taken so long.

I really missed gigging at times, but it was really for a good reason, we were either recording or sorting out something else. But I must admit that it's great to be working again," announced a jubilant Phil Lewis.

IN FACT since you last saw or read about Girl, they have, by all accounts, gone through the Dante's Inferno of the music business

They lost their management, had altercations with their label (which have now been settled more than amicably) and at one time there were a lot of people wandering around with a bitter taste of cynicism in their mouth.

Crippled by lack of funds some members were forced to move back home while others resorted to various hustles in order to exist for a living. But through it all Girl stuck together, which is quite admirable for a band so young in age and experience.

To a degree Phil now feels that he's benefited from his experience, in as much that it's strengthened his belief in the group and it's given him a much clearer perspective of the business he's working in. Mind you, I don't think he would relish the thought of going through it all over again

don't believe any band has had such a hard time as us. In a way I suppose we set ourselves up for it." Lewis admitted when I interviewed him round at his less

than modest abode

There are some people that we will never win back, because they didn't want to know in the first place. That's OK, I'm looking for a completely fresh audience along with the people from the old era Whoever's into it-great. I'm not trying to convert anybody. The change in the band was down to us, not because we were forced to change

The band were, obviously, pleased by the response they received at the Marquee, and the fact that they managed to pack the place proved the group still have quite a strong, almost

cultlike following.

Well we have got people who are into the band and we haven't played for so long I don't think they knew what to expect, but they still turned up. The interesting thing was that not one person came up to me after and said 'well, what happened to the make up?' They didn't even notice we weren't wearing it.

The whole make up / hype thing has gone. I think a lot of bands when they go on and want to do something they can't do very well hide behind masks. behind clothes and I guess we wore make up, but we got into a lot of trouble for it, too much trouble, 'cause it really isn't that serious. But that's all gone now.

Phil admits that the group are still very image conscious

'We have become quite fit. We want to come over strong and healthy . . . not straight. Image is important. We like rock and roll hard rock, even HM. But I don't want to be that singer in the tight leather jeans and denim jacket. It's important to come up with something new. I really want rock and roll to become fashionable

Do you think that rock and roll is unfashionable at the moment?

'I don't think it ever has been fashionable. You have the cult following but I want it to be as big

as the Adam And The Ants thing and I want us to be the rock band that's brought rock'n'roll back into fashion.

What other bands do you classify as R&R then

Van Halen, to a certain extent they've done it in America although they only have a strong cult following over here it all comes down to singles

Which is what Girl plan to release by the end of September Called 'Through The Twilight' Putting Philip's comments about R&R aside for the moment, this number is about as heavy as they come, although its hook and melody (reminiscent of Van Halen's 'Mean Streets,' as it happens) is strong enough to get commercial radio airplay

The single is going to be a picture disc and I wondered if this wasn't the sort of hype Girl were trying to avoid.

I don't know. Jet are only producing a certain amount of picture discs . . . yes it's a hype but it's better than a free patch Actually I wanted to give away a free Durex with every single. I think picture discs are OK if someone's into the band, they can collect them whereas normal singles tend to get thrown away The new album is called

Wasted Youth' and depending on the reaction to both a series of British dates will follow. Both album and single were produced by Nigel Thomas, whose name you've probably already seen on the last couple of Saxon releases

During our period in limbo we went to Japan, got some money together came back and recorded some demos. Originally we went to Nigel Thomas for some advice on management but when he heard the tapes and saw the band he was so impressed that he managed to persuade Don (Arden, boss of Jet) to do something with the band.

We had developed and matured. I think people thought we would break up when we were having a hard time. When everything went quiet a lot of people thought 'that's the end of them'. No chance. Jet could see our standard of writing had improved, we had all been influenced by a lot of things

"While we weren't gigging we were seeing a lot of show meeting up with a lot of bands and doing sessions, and we learnt a lot of things from it, musically We also had plenty of time to do demos as we weren't having pressure put on us to bring product out.

"Phil was playing with a few bands, new bands that wanted him to play guitar and produce Gerry was working with his brother who's a jazz musician, I was just writing, meeting writers. There's this person called Fran Landesman, she's a poet, well a lyricist. She has written a lot of really good stuff. We've been getting into some of that.

I've also been selling cars! I love selling cars it's kept me going.

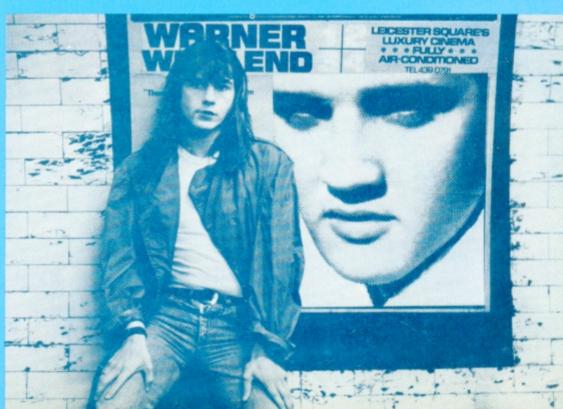
Would you buy a used car from this man? If so check out 'Stars And Their Cars' on the preceding page of this mighty organ.

Apart from some forthcoming shows with the Mighty Ozzie, the band would also like to stop doing support gigs and not for the obvious egotistical reasons

"It's usually a waste of time and money because people usually go to shows to see the main band. I would rather play to a much smaller audience that were into the band, than play a huge hall where they don't like us, the way we look and the way we sound. I can't think of a classification for us.

'We Are A Rock and Roll Band' is the title of one track off the new album. 'Nice'n' Nasty' is another. And that just about neatly sums Girl up

PETE MAKOWSKI



DRI a discography y Tony Mitchell

effective stage toys like the fuzz box.

With the discovery of feedback and distortion, and the possibilities they offered for the creation of a loud, singular and sustained voice for the guitar, a new breed of player was emerging — a breed who began to approach the electric guitar as a solo instrument with the same scope for expression as, say, the saxophone.

All it needed was for someone to come along who really knew what he was doing, and that someone was Jimi Hendrix.

Today the visual and aural histrionics Hendrix pioneered are familiar enough to rank as clichés. But imagine the effect of experiencing them for the first time!

And remember the stagecraft was just the icing on the cake. It was the music which ultimately blew your mind — not the phallic symbolism, string biting or amp smashing. It was the searing beauty of an extended, climactic solo, the prettiness of an unexpected break, the power of a manic chord sequence, the contrast of a gentle melody line, the humour and enigma in the lyrics.

These are the qualities

These are the qualities many guitarists still strive for today, but in his field, Hendrix

continues page 34



HENDRIK

Only five 'legitimate' albums were released during his lifetime but a wealth of material followed his death.

much of it worthless - pure exploitation.

The following discography is an attempt to acquaint the reader with all the official material - practically the whole of it still available either on Polydor or Reprise and to give some indication, albeit brief - of the availability of 'other' recordings.

For reasons of space the album entries don't include exhaustive track listings, except to minimise confusion where tracks are duplicated for example on the live

albums.

But I have thrown in a few interesting snippets of background to the recordings and I've offered assessments of relative quality subjective, obviously, but at least based on having been a Hendrix addict from the first time I heard 'Hey Joe' in 1966, and with, I believe, broad support from others in a similar position.

Because of the many issues and reissues, catalogue numbers have been omitted to avoid unnecessary confusion.

AT A time when the charts were full of beaty pop tunes and close harmonies with the Beatles reigning supreme, 'Hey Joe', on Polydor, was a major revelation with its powerful melodic guitar work dominating the whole song in a way guitar had never dominated before It was released late in 1966 shortly after ex-Animal Chas Chandler had brought Jimi to the UK, having spotted him playing in a New York club where he was left in little doubt about the man's incredible potential.

Chandler and partner Mike Jeffery became Jimi's co-managers and helped him form the Jimi Hendrix Experience with Mitch Mitchell on drums and guitarist-turned-bass-player Noel Redding. 'Hey Joe' established The Experience as real contenders in the burgeoning 'underground' movement. Two more singles - the gut-wrenching, acid-head paranoia of 'Purple Haze' and the diametrically contrasting gentleness of the Dylan-influenced 'The Wind Cries Mary' - soon followed, with a debut album close on their heels.

'ARE YOU EXPERIENCED' (Track): Recorded in London at Kingsway, Regent Sound and Olympic Studios

in late '66/early '67, this album showcased a surprising range of emotions from the raw power of tracks like 'Foxy Lady' and 'Manic Depression' through the bluesy 'Red House' and the gentle sweetness of 'Waterfall' to the experimental and mystic Third Stone From The Sun' and the uninhibited sexuality of the title track.

It was a disturbing, stimulating album which you either loved or hated but certainly couldn't ignore. It showed that Hendrix had already pushed the horizons of guitar playing beyond what many believed was possible. His US label Reprise released a slightly different version of the album with 'Purple Haze' 'Hey Joe' and 'The Wind Cries Mary' replacing 'Can You See Me' 3rd Stone From The Sun' and 'Remember': the tracks were generally a couple of seconds longer

'AXIS: BOLD AS LOVE' (Track)

Recorded at Olympic in '67, the Experience's second album undoubtedly established them as the seminal psychedelic rock band. Technically the production was pretty advanced, Jimi experimenting with devices like the Leslie rotary tone cabinet to enhance his guitar sound. The album was originally released in gatefold sleeve with a colourful Indian mystic/cosmic cover illustration; it came with a lyric sheet which was omitted from later

The songs showed strong Dylan and Beatles influences and revealed the true extent of Jimi's abilities as a lyricist. After a joke intro track, 'Up From The Skies', in which Jimi played around with one of his favourite 'creation myths' about being a visitor from outer space, the listener was plunged straight into the full, evocative majesty of one of the classic Hendrix tracks of all time 'Spanish Castle Magic'

The album which also contained one of the era's classic live songs -'Little Wing' - was a complete cosmic fantasy, a perfect expression of the vibes generated by those strange days. Both this album and 'Are You Experienced' have been repackaged several times and are currently available together on

Polydor as a double.

By the time 'Axis: Bold As Love was released, the Jimi Hendrix Experience had also become well established as a headlining act. Their first UK tour had been in March '67 on a bill topped by the Walker Brothers and including Cat Stevens and Englebert Humperdinck, the opening night of this tour featuring the allegedly spontaneous setting - the - Strat aflame - with - lighter - fuel incident which was to help fan the flames of controversy surrounding Jimi in the national press. His first headlining tour also featured the Pink Floyd and the Nice on a distinctly more underground-oriented bill. Soon after that came the famous appearance at the 1967 Monterey Festival and the infamous, short-lived support slot on the Monkees' US tour.

1967 ended with Britain's first real superbill when a cornucopia of big names topped by Hendrix were

gathered together at Olympia for Christmas On Earth Revisited

'ELECTRIC LADYLAND' (Track double).

All had not gone well for Jimi in 68. Busted in Sweden for smashing up his hotel room and panned in the States on his first proper US tour, he was obviously suffering from the pressures of conforming to his by then overplayed 'wild man of pop image. But 'Electric Ladyland', his first self-produced album, gave him a freedom not enjoyed in studio nor on stage before.

Recorded mostly in LA at the Record Plant and in London at Mayfair Studios in '68, the apparent looseness of this two-record set was in marked contrast to the tightly packed tracks on 'Axis', and Hendrix immediately attracted accusations of self-indulgence. The original cover, featuring a bevy of naked ladies unattractively photographed, itself caused controversy, and the album was later released as two single lps with new cover art following a safer cosmic/sci-fi theme.

The album was remarkable for its complex guitar and vocal parts and the pioneering use of new studio effects like flanging which could be heard on tracks like 'Long Hot Summer Night', 'Gipsy Eyes' and 'House Burning Down'. It contained one Noel Redding number, 'Little Miss Strange' (Noel had also written 'She's So Fine' for 'Axis') and two other non-Hendrix compositions - a superlative version of Dylan's 'All Along The Watchtower and a rockin', roarin' renderin' of the Earl King song 'Come On'

In a new departure the album also included an extended and very relaxed studio blues jam called 'Voodoo Chile' which, owners of the Reprise version could discover from the sleeve notes, involved the not inconsiderable talents of Dave Mason, Stevie Winwood, Buddy Miles, Jack Cassady, Al Kooper and Chris Wood. But it was the manic Slight Return' version of this number which became Jimi's latter-day anthern and, indeed,

Electric Ladyland' also included Burning Of The Midnight Lamp which had already charted as Jimi's fourth hit single and, incidentally, marked the debut on record of the wah-wah pedal. Self-indulgent this album may have been, but then self-indulgence for Hendrix was a luxury which could hardly fail to produce a creative masterpiece.

provided his most fitting epitaph.

The Experience officially disbanded, save for the promise of one or two special events, in November 1968. Mitch and Noel both wanted to do their own things and Jimi wasn't about to argue, even though 'All Alony The Watchtower' was riding high in the charts at the time.

'SMASH HITS' (Track).

This was an anthology of Hendrix's first four hit singles — A and B sides - and it was filled out with four popular tracks off 'Are You Experienced'. The Reprise version had a different selection, was of slightly superior quality with each track lasting a couple of seconds longer, included a version of 'Can

You See Me' with lyrics different to the Track version, plus a totally different - many say better version of 'Red House' with reverb and echo on the guitar and a generally more fluid approach to the

Smash Hits' was not just a convenient way of catching up if you'd missed the first few singles but it was also a vital gap filler since no further album was to emerge until the release of 'Band Of Gypsys' in 1970. In May 1969 Jimi had again been busted - this time for drugs in Toronto - and the affair hung over him until his acquittal in December of that year.

'BAND OF GYPSYS' (Track).

Jimi's new group - Buddy Miles on drums and one time paratrooper pal Billy Cox on bass - made their debut on New Year's Day 1970 with two concerts at the Fillmore East from which this album was compiled.

The elpee was controversial for a number of reasons - the technical quality was plainly not up to what one had come to expect from a musician so demanding in the studio as Jimi, the music was very different with Buddy Miles' soul influence coming through strongly. and to top it all there was that gross 'doll' cover

It wasn't easy to reconcile the laid back feel of Miles' drumming on tracks like 'Power Of Soul' and 'Message To Love', with the customary fiery fills of Mitch Mitchell's technique, nor Miles lightweight vocals with the more sensual Hendrix singing style, and even though Jimi's playing was imaginative and frequently enhanced by new stage effects - a Univibe phaser and a ring modulator - something was missing.

Later we learnt that the properly mixed masters had not been available for the initial UK pressing of the album and that the whole thing only saw the light of day in order to meet Hendrix's album

The 'Gypsys' line up didn't gel. Miles left and Mitch rejoined but Billy Cox was retained on bass. For Europe the next sign of Hendrix was not to be until August 1970 when he was lined up to top a star-studded bill at the third Isle Of Wight Festival.

For loyal British fans it was to be the big comeback, the chance for Jimi to prove to everyone that he was still Number One. But many of those looking for the same magic the Experience had weaved in its first year were disappointed; Jimi was tired, and some said uninspired.

He looked much older; the rigours of the last four years had certainly taken their toll on his appearance but there was a new sensitivity there too. The flashy pyrotechnics of the early stage shows were long gone, but there was something about the way the guitar and the man seemed to fuse on the big open air stage that made the visual side of his performance more genuinely expressive than it had ever been

A short European tour followed the Isle of Wight gig and Jimi was back in London in early September

continues page 36





with Eric Burdon's new group War at Ronnie Scott's.

On Friday 18th he was dead, from inhalation of his own vomit after imbibing a fatal cocktail of booze and barbiturates.

While a suitable period of 'mourning' was overtly maintained several different record companies were scrambling around for tapes in their possession to put out 'in dedication to the memory of Jimi Hendrix' (translation: to cash in).

'CRY OF LOVE' (Track).

This was the first official posthumous Hendrix album, but since the majority of tracks were complete or nearly so, it is generally considered to be at least as good as, if not better than, the material released while Jimi was alive.

There's evidence that some of the songs were intended for different projects but there's an overall progression evident in the style of writing, playing and production which allows the songs to sit quite comfortably next to each other.

The hard-edged, manic side of Hendrix was still to be found in tracks like 'Ezy Ryder' and 'In From The Storm', the gentler man was well represented by 'Drifting' and 'Angel' (which Rod Stewart later covered); you could find a touch of country, soul and sci-fi too, not to mention a particular introversion on 'My Friend' and 'Belly Button Window' which with hindsight was easily interpreted as signifying a desire to return to the void.

Billy Cox played bass throughout the album and Mitch Mitchell drummed on most tracks; other contributors included Steve Stills. Kenny of The Fugs, Paul Caruso and Ken Weaver.

RAINBOW BRIDGE - THE ORIGINAL MOTION PICTURE SOUNDTRACK' (Reprise).

After the undeniable quality of 'Cry Of Love', 'Rainbow Bridge' had a distinct feeling of incompleteness about it, although the material includes classics like 'Dolly Dagger' Hey Baby (Land Of The New Rising) Sun)' and a live version of 'Hear My Train A Comin" (which, with different lyrics and emphasis. sometimes transformed itself into 'Gettin' My Heart Back Together Again').

The album came from the Chuck Wein movie released in 1971 in which Jimi, Mitch and Billy featured.

'ISLE OF WIGHT' (Polydor).

From Jimi's last official UK appearance and released in May 71 this album contains a small selection of what was reccorded at the festival. Tracks are 'Midnight Lightning', 'Foxy Lady', 'Lover Man', 'Freedom', 'All Along The Watchtower' and 'In From The Storm'. Two more loW tracks -Message To Love' and 'Dolly Dagger' later appeared on

Columbia's IoW/Atlanta festival triple and a Polydor 'Rare Tracks' album (2482 274) respectively.

HENDRIX IN THE WEST (Polydor).

Released January 72, this was a live album recorded mostly at a Berkeley, California concert in May 1970 but also including 'Voodoo Child' and 'Little Wing' from the Albert Hall (and not San Diego as claimed), plus 'Red House' probably from San Diego. The Reprise version has sides one and two transposed so the album starts the way later concerts usually did with 'Sgt Pepper', Other tracks: 'Johnny B Goode', 'Lover Man', 'Blue Suede Shoes', 'The Queen'

'WAR HEROES' (Polydor).

A mixed bag of incomplete studio cuts and just plain messing about which suggested the end of worthwhile Hendrix material was already very near. Interesting tracks are 'Bleeding Heart', 'Tax Free' and 'Izabella' but 'Stepping Stone comes closest to evoking the true Hendrix spirit.

'LOOSE ENDS' (Polydor).

An apt title if ever there was one for various outtakes and other bits and pieces, some of which later resurfaced on the Alan Douglas albums, all dressed up but with nowhere to go. The versions of 'Electric Ladyland', 'Jam 292', 'Burning Desire', Dylan's 'Drifter's Escape' and 'I'm Your Hootchie Coochie Man' are not available elsewhere

'HISTORIC PERFORMANCES RECORDED AT THE MONTEREY INTERNATIONAL POP FESTIVAL' (Reprise).

With side two devoted to Otis Redding, side one of this live album includes creditable recordings of the Experience performing 'Like A Rolling Stone', 'Rock Me, Baby', 'Can You See Me' and 'Wild Thing'

WOODSTOCK' (Cotillion).

'Star Spangled Banner', 'Purple Haze' and an instrumental solo were the Experience's contribution to this first live album from the historic American festival, and occupy part of side six of this triple set, released on Atlantic in the UK.

'WOODSTOCK TWO' (Cotillion).

Side one of this double is occupied by 'Jam Back At The House' (which crops up on the 'War Heroes' studio album as 'Beginning'), 'Izabella' and 'Get My Heart Back Together' (aka 'Hear My Train A Comin').

SOUND TRACK RECORDINGS FROM THE FILM JIMI HENDRIX' (Reprise).

Most of the material on this double album is available elsewhere. Exceptions are the interviews which end each side, Machine Gun 1' live from the IoW (7.45 mins extracted from 23), 'Hey Joe' from Monterey, 'Purple Haze' from Berkeley, the acoustic guitar version of 'Hear My Train A Comin' and 'Red House' from the IoW.

'EXPERIENCE' (Ember).

This is an album of soundtrack recordings from the Albert Hall

concert of Feb 4 1969, poorly mixed and accompanied by erroneous sleeve information. Tracks are 'The Sunshine Of Your Love', 'Room Full Of Mirrors' Bleeding Heart' and 'Smashing Of Amps', Rocky, Dave Mason and Chris Wood guested with the Experience.

'MORE EXPERIENCE' (Ember).

Almost the ultimate rip-off album. Despite the sticker proclaiming the contents as "never before released", the tracks here can be found elsewhere, often in more complete versions and some of them even on the previous Ember album!

'CRASH LANDING' (Polydor).

This was the first of four albums put together by producer Alan Douglas who was given artistic control by the Hendrix Estate and proceeded to 'finish', using session musicians, various unfinished Hendrix tracks in the apparent belief that he was doing it just the way Jimi would have wanted it.

His determination to get 'below-standard' material like 'War Heroes' withdrawn in favour of his own 'quality controlled' product sounded a fine idea until you actually heard the results. 'Crash Landing' sounded every bit as patchy and unfinished as 'War Heroes' or 'Loose Ends' and the only vaguely distinctive new song was 'Somewhere Over The Rainbow

'MIDNIGHT LIGHTNING' (Polydor).

This second Douglas album boasted more consistent but poorer quality than its predecessor. Neither album compares with the standards achieved on albums released during Jimi's lifetime.

'NINE TO THE UNIVERSE' (Polydor).

The fourth and possibly final Douglas project (the third was a compilation - see below), this was the much-vaunted 'jazz' album that was supposed to be the great revelation of new directions taken by Jimi just before he died.

It was taken from a series of studio jams involving John McLaughlin, Tony Williams and Larry Young, but neither McLaughlin nor Williams appears on the album, leaving Young to hold the 'jazz' fort in what was basically just another disappointingly incomplete set of instrumental

COMPILATIONS

Many, many compilations and anthologies have been issued and reissued over the years by Polydor and other labels. Most of the Polydor ones are still available and notable among them - surprisingly in view of his track record, you might think - is the Douglas double p set 'The Essential Jimi Hendrix', which collects together a prime selection of 23 numbers from the official albums and undoubtedly represents a 'best buy' if you're looking for a single, representative Hendrix package. This gatefold album also offers copious sleeve

At the other extreme, and also

released briefly in Britain by Polydor (in September '80) though now deleted, is the 12-album boxed set (containing everything up to 'Midnight Lightning'). Both these collections offered the bonus of the previously unreleased single track Gloria'

ALBUM GUEST APPEARANCES

Jimi can be discovered playing guitar on 'Stephen Stills' (Atlantic, 1970), Love's 'False Start' (Blue Thumb, 1970), 'McGough & McGear' (Parlophone 1968) and Eire Apparent's 'Rock 'N' Roll Band' (Polydor 1967), which he produced. He also produced Cat Mother's 'Night Giveth, Night Taketh Away', produced and played on 'Electric Church' by the Buddy Miles Express and played on Timothy Leary's 'You Can Be Anyone This Time Around.'

SINGLES

All A and B sides are still available on albums, with two exceptions. First is 'Stepping Stone / Izabella' (Reprise) a band of Gypsys single with arguably better versions of these songs than those on 'War Heroes'. Second is the same line-up playing 'Little Drummer Boy' Silent Night', 'The Last Post' and 'Auld Lang Syne' which Alan Douglas put out as his private Christmas record in 1975 (probably recorded at the Filmore East with the audience mixed out)

THINGS TO COME

So much controversy surrounds the existence or non-existence of studio and live tapes which supposedly could be released that to discuss them here would. I feel. only increase our ignorance. However, one or two points are worth mentioning.

Supposedly there's an album called 'First Ray Of The New Rising Sun' on the way, as well as a 'Live At The Los Angeles Forum' lp. The likelihood of the fabled Black Gold Suite', which some say was nothing more than a bunch of demos, ever being officially released continues to rely at the very least on their return by whoever stole the tapes

Other material in the possession of Alan Douglas will allegedly not be released. But no doubt 'new' stuff will continue to turn up from less legitimate sources in dribs and drabs for many years to come.

CREDITS

Most of this information has been compressed from the discography section of my Hendrix feature published in Sounds' September 17 1977 issue but updated to take account of new releases, other new information

Caesar Glebbeek and Dan Foster of the Hendrix Information Centre in Amsterdam supplied a mind-numbing amount of data which made that feature possible. and so naturally I am indebted to them for providing the basis of this updated discography.
My thanks also to Tony Turley

who supplied valuable information about recent and forthcoming releases in America.

Next month: the bootlegs

Promotions Mead Gould



The HEADBANGERS

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STRIKTLY FORK

'High Time' (Atlantic SD 8285)

THE MC5 (it stood for Motor City Five) were the late 60's/early 70's politico HM band who make, even now, the agitprop posturings of punk rockers seem lame by comparison.

Machine guns and electric guitars slung over alternate shoulders, they allegedly ripped off thousands of dollars worth of equipment when ditched by Elektra after the troublemaking 'Kick Out The Jams' debut (the title track of which was recently covered by Blue Oyster Cult).

After recording the influential 'Back In The USA', this, their 2nd LP for Atlantic, turned out to be the last fling before the band tell apart in a flare of excess, jailings and self-immolation. The sleeve is laced with of the-times diatribes against Nixon and poetic pap from group members, like this 'un from singer Rob Tyner: 'Think of a' world where ART is the only motivation'.' I smell students!?! But the music

world where ART is the only motivation." I smel students!?! But the music.

Bob Seger is among the local (Detroit, Michigan) guests, but the album is prophetic of the now in-vogue dabblings between jazz and rock; this doesn't mean the old 70's malaise of funky jazz/rock of the ilk seen in chicken-in-a-basket pubs, but hard, extended urban codas to hot as a bitch metal riff like. Skunk (Sonicly Speaking) and the magnificent Sister Anne Like The Stooges, MC5 were the missing link



between Heavy Metal and punk, being spiritual between Heavy Metal and punk, being spiritual ancestors to the best of both genres. The combination of guitar heroes in Fred 'Sonic' Smith (now wed to Patti Smith) and Wayne Kramer, with yelping vocals and socially-conscious words from Rob Tyner make the formidable blend.

In 'Baby Won' t Ya': 'Vietnam, what a sexy war / Uncle Sam's the pimp, we're the whores!'' Yep, the MC5 discovered and developed the notion that the ultimate riff makes a mighty vehicle. Reissue this anybody?

vehicle. Reissue this, anybody?

THE UNDERGROUND ALL-STARS Extremely Heavy (Dot DLP 25964)

THIS LATE-60's mystery outfit claimed to be composed of a dummer from Memphis, a lead guitar from England, rhythm axe from the depths of Greenwich Village, organist of legendary stature and a bass player from a mental hospitall.

Whether any of this was true may never be known, since the producer was the unique or the player of the producer was the unique of the composition.

Whether any of this was true may never be known, since the producer was the ubiquitous Himmler of Hype, Kim Fowley' (see elsewhere on this page, I'rinstance) the man who invented HM's first all-girl success. The Runaways.

The album, clad in a sleeve of near-invisible black skulls (a lá The Velvet Underground's art / HM classic 'White Light / White Heat') by Grateful Dead artist Rick Griffin, is a package of instrumental absurdities that veers between the hilarious and the merely gross.

instrumental absurdities that veers between the hilarious and the merely gross.

Can you dig 'The Hunter', or yet another searing plod through the labyrinths of 'Louie, Louie'? It's fun to hear just how bad all that pseudo-muso Heavy Metal can get if allowed enough old rope, the kind of inane trash that the live LP of Cream's 'Wheels Of Fire' set led to.

As these apes 'get together to rip apart each others musical insides at an all-night torture session which you should find extremely heavy' (says the liners) it can be revealed all these

(says the liners) it can be revealed all these years on that the lead guitarist on the session was not "Tiny Tim (or) The Beatles"; but Warren Zevon, the currently hot and acclaimed California hard-rock soldier of fortune It's not something he's proud of!!

"Writer of perhaps the greatest Kiss track of all time, 'Do You Love Me'!

Another voyage to vinyl valhalla. By Sandy Robertson

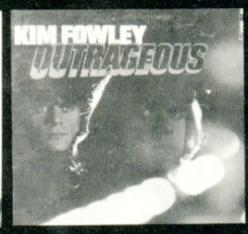
> MC5's Rob Tyner: the ultimate riff

> > SAXON

ONNO ISSEURS







THE SEEDS 'Raw And Alive' (GNP s2043)

MUTATION is a funny business. Black bluesmen got copied by UK heavy groups, who in turn were role models for a host of American garage bands: Hence The Seeds, flowermetal punx from the summer(s) of love.

Albums like the marvellously inept and metallic 'Web Of Sound' propelled vocalist Sky Saxon and cohorts towards a dubious stardom back then, to the point where an obligatory 'live one like this became a necessity. Subtitled 'The Seeds In Concert At Merlin's Music Box', this LP is rumoured to be no more than old studio trax with teenybop wet screams overdubbed on top.

Whatever the credibility rating, It's great to hear Saxon's fey Mick Jaggerisms pouted over the grinding, tinny melodrama-riffs of his pals. Particularly timeless is the 9 minutes (plus) clanking, 2-chord sex offence of 'Up In Her Room', cut down from its earlier 14 minute rending (and 1 do mean rending) on the 'Web' LP, not to mention the poetic 'Mumble And Bumble'.

Guitarist Jan Savage is deserving of special mention for the utterly *intuitive* fingerpicking throughout. Imagine The Rolling Stones pretending to be Blue Cheer and you've got this album in one. And check the back cover for pix of Saxon in his Rudolph Valentino 'Sheik' outfit. heating Steve Strange by more than a decade!

beating Steve Strange by more than a decade!
Sadly, these days Sky calls himself. Sunlight, has a long beard, lives in a trailer with several naked girls, and sings songs about his dogs. I guess the liner notes might have warned us that the opportunism that prevailed before this record (when Sky changed the group's name to 'Sky Saxon Blues Band' for one cash-in disc) was about to give way to sincere awfulness of purpose:

Upside down and turning around and wearing her funny frown — With one sinister glance the horse stopped his prance. For while riding through the night someone had stolen away the light. And as a building towered on and upward through the sky. I saw a tree with an apple which was about to die and while the heavens dropped tears upon the blind, the Indian said Ugh, as they took away his land and gave him a gun to march with the others in a strange and different land.

Etceteral Better than Greg Lake, eh?!?

MEAT LOAF 'Live' (Epic AS 406)

WHILE YOU waited the 4 years between 'Bat Out Of Hell' and 'Dead Ringer', with only the Jim Steinman solo LP to console your tears, it might have been a bright idea for Epic to release this as a sop to the lovelorn.

Recorded for radio station use well before Meat Loaf's throat fell apart, it contains a 1977 nightclub performance by Mr Loaf and his touring band of several tunes from the 'Bat'

The fact that there was no new material could be the reason a live set was never issued to the public, or it could be that the group versions of songs like 'All Revved Up With No Place To Go are rougher and more guitar-dominated than the studio / hired-genius originals which featured the likes of Todd Rundgren and Roy Bittan.

Apart from the axework, 'All Revved Up' is

Apart from the axework, 'All Revved Up' is prefaced by an amazing testifying Meat rap (in classic Steinman mold) of a Billy Graham nature about blood and craziness which isn't present on the studio take. Also, the song builds more dynamically to a fierce climax in this offering test that salty spect!

taste that salty sweat!

Come to think of it, there's another live promo disc by Meat Loaf, recorded at Canada's El Mocambo Club. And whatever happened to the 'Live Around The World' elpee that Meat was promising a couple of years back, set to include a track each from various venues round the globe? Surely we must get a version of him doing 'River Deep, Mountain High' for posterity somewhere along the line.

Meanwhile, here is where Fat Rock never sounded fresher, before the fall and subsequent resurrection. Beg. steal, borrow it!

KIM FOWLEY 'Outrageous' (Imperial 12423)

A QUESTION often asked by HM hardcore fans is: Whatever happened to Mars Bonfire, the spiffingly named author of Steppenwolf's one bona-fide anthem. Born To Be Wild', perhaps the metal monster to end them all? The answer is Nothing Much. Bonfire recorded an awful solo LP for American CBS several years ago, and the last time I heard of him was when an L.A. cabbie sang me some songs to an MOR backing tape which he informed me Mars had made up for him! But wait.

Kim Fowley, the man rock critics love to hate much in the same way as they revile HM, recorded this demented platter with the help of Bonfire in the late 60's. The cover pictures our hero in chains and black leather, being whipped by a naked girl, and the sleeve notes propose that the solution to all our problems is: "Power violence, noise, numbers, animalism, vulgarity, and pure madness." After that, the record has got to be brilliant, or at least brilliantly bad. And

A couple of 2-minute pop in metal antics ('Animal Man' and 'Bubblegum') are co-written with the obscure Marty Cerf. a man described to me by a friend as 'always being pilled up to the point where he's about to explode'. And if that's not enough the rest of the disc is Fowley gibbering like a wired gorilla while Bonfire tortures his guitar in epic, abstract feedback HM exercises, like the three-part 'Up'. 'Caught In The Middle' and (appropriately enough). 'Down', or 'Inner Space Discovery'.

Wildfire is about ghetto arson, improvised lyrics offset by fret doodles that diput Fred Frith or Derek Bailey to shame, but overall the project reeks of unpretentious, deliberate hard rock silliness, a refreshing pause from all the supposed serious stuff we're constantly subjected to.

Bonfire hasn't cut anything in yonks, but if you're daft enough to track this down and enjoy it, you might try Fowley's equally vile 'I'm Bad' LP on Capitol, described by one writer as 'a cross between Captain Beefheart, Edgar Broughton, and a wild, puking animal."

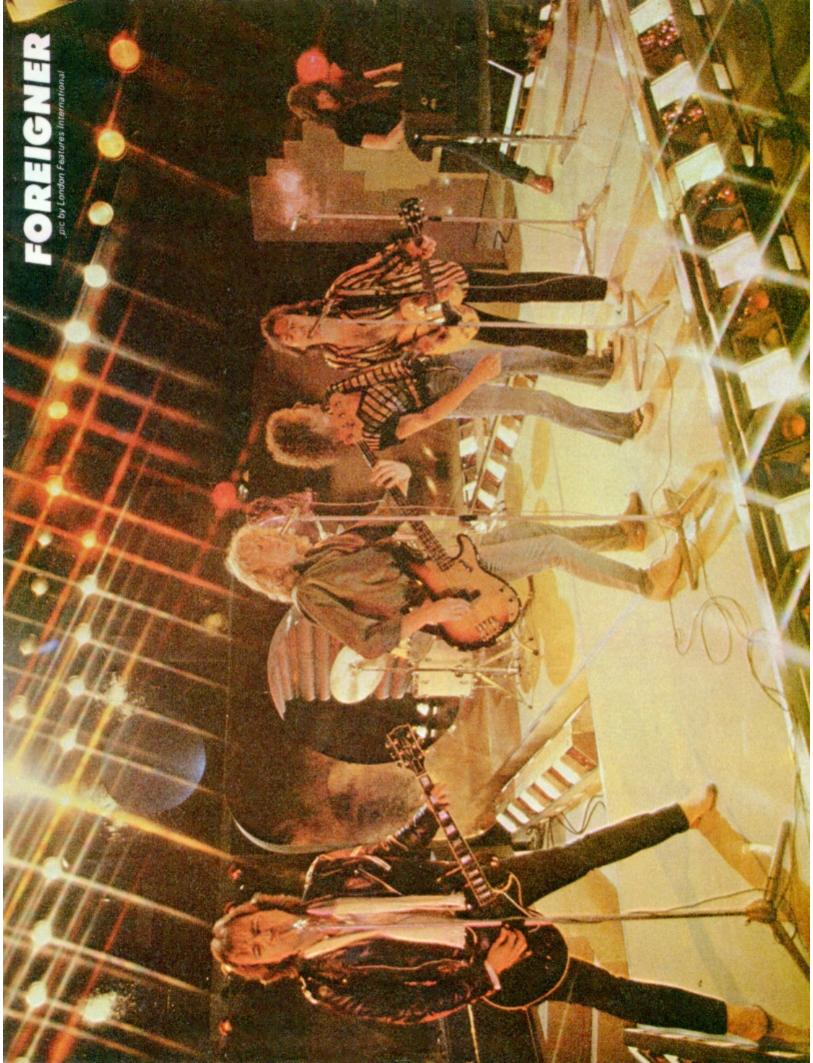
Whahtrroo!

RUSH - HAWKWIND

much more in Kerrang! No 5 On sale October 15.



DARK STAR



PENPALS

I AM an eighteen year old headbanger, into Zeppelin, Kiss, AC-DC and most HM. I would like to get in touch with female headbangers in my area, to go to ggs and socialize. — John Simpson, 2 Woodside Avenue, Sharlston, Nr Wakefield, W Yorks.

SIXTEEN YEAR old HM/HR fan into AC-DC, Gillan, Iron Maiden, and many more, would like heavy metal/heavy rock pen pals from all over the country. — Warren Lloyd, 59 Fallowfield, Blurton, Stoke-on-Trent, Staffs.

I AM nearly 16 and into Quo, Rainbow, Black Sabbath and Deep Purple. I would like to go to gigs and meet new people. Male and female pen pals please. — Adele Jones, 22 Longlands Road, New Mills, Via Stockport, Cheshire, SK12 3BL.

I AM a girl headbanger, age 16, and into Motorhead, Girlschool, and many more. I would like a male headbanger penpal, who doesn't live a million miles away, aged about 16-21. — Sue Brown, 77 Trumper Road, Stevenage, Herts, SG1 SJ2.

MY NAME is Kim. I'm shy and lonely but love heavy metal, especially Rainbow. I would love to write to any heavy metal or Kerrang! freaks out there. — Kim Turner, Headbanger House, 15 Oak Avenue, Hereford, HRZ 6AQ.

IF ANYONE will get in touch with me, I'm really into the no. 1 Rock and Rollband, Status Quo. 1 am 16 years old and female and don't care if you're a boy or girl. I just want to meet some fellow headbangers. — Sally Kent, St Brides Cottage, Carrow Hill, Penhow, Nr Newport, Gwent.

I AM a sixteen year old, blonde, headbanger and I would like to hear from male or animal heavies from all over. Must be 16 plus and into Gillan, Bernie Torme lookalikes accepted with pleasure! Photo appreciated and all letters will be answered Females write too. — Bridget Davico, 19 Claremont Road, Wrose, Shipley, W Yorks, BD18 IPW.

I AM 14 and have been into HM for nearly two years. My favourite groups are AC/DC, Whitesnake, Deep Purple and Girlschool. Could I hear from any heavy metal freaks, (preferably female) as I know only a couple of headbangers. — Ian Mizen, 97 Swingate Lane, Plumstead, London SE18 2DB.

ANY ROCK fans out there who are into AC/DC, Whitesnake and Rainbow etc. and would like to write to a cheerful female. I'm 15 and would be pleased to hear from anyone of 14 plus. — Maria, 18 Overend Road, Gleadless Valley, Sheffield 14, S14 1J3.

I AM 15 and have been a HM fan for 3½ years. My favourite group is AC/DC. I would like any HM fan, male or female to write to me. — Keith Leggott, 14 Miller Close, Thorne, Doneaster, S Yorks, DN8 5NE.

I WOULD like to get in touch with other HM freaks in my own area (or anywhere in London) who are into Motorhead, Saxon, Rose Tatoo, Girlschool etc. Preferably females (18 plus). — Kevin Doherty, 37 Footscray Road, Eltham, London, SE9.

HELLO ALL you gorgeous greasers, randy rockers, butch bakers and frenzsed freaks. Do you want to liven up the dreary life of a beautiful 19 year old. A lone survivor in a wilderness of funk and punk, whose only excitement in life is a trip to Donington every year. If so, please, please write to me. — Robbi (Oddball) Karkut, 65 Westerlands, Stapleford, Notts.

I AM an 18 year old male headbanger freak (ex-Donington), into Dave Lee Roth, Freddie Mercury, Blackfoot, Kiss and Village People. I also like swimming, fashion, modelling and travel. Is there anyone similar out there who would like to be my pen pal?. I am very open minded. — Pete Williams, c/o 7 Quintondale, Harlwood Grove, Shirley, Solihull, W Midlands, B90 4AP.

I WOULD like to get in touch with males and females in the Merseyside/Cheshire area, around the 15-18 range. I'm nearly 17 and into Hawkwind, Maiden, Priest etc. — Martin Hurst, 125 Poulton Road, Wallasey, Merseyside, L44 9DF.

MY NAME is Tina. I'm looking for a male headbanger who lives in the Cheshire/Manchester area and is aged about 15. My favourite groups are Lynyrd Skynyrd, Hawkwind, and the Michael Schenker Group. — Tina Cule, 7 Merriman Avenue, Knutsford, Cheshire.

I'M A 20 year old headbanger who would like pen pals into AC/DC, Rainbow etc. I love writing letters so c'mon all you metal freaks. Get your pens out and start writing. All letters will be answered. — Liz Wright, 22 Wootton Court, Westeliffe Est, Scunthorpe, S Humberside.

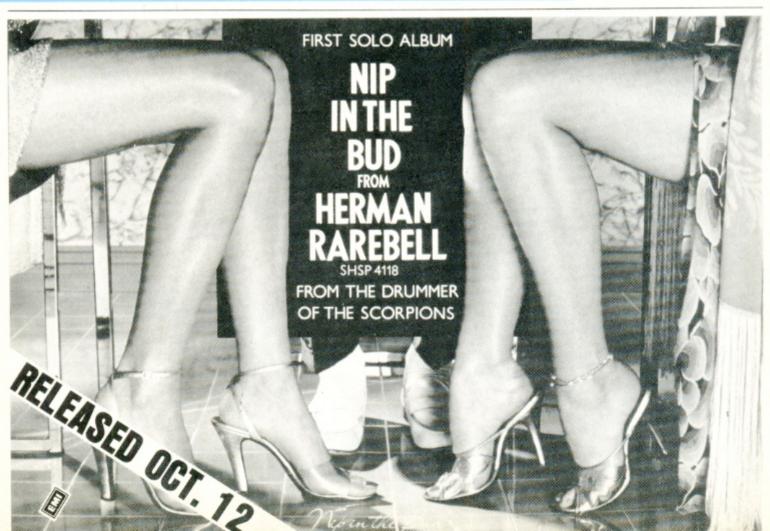
I AM Graham Bonnet's twin and as you can guess, I'm into Rainbow, G. Bonnet, P. Benatar etc in a really big way. I own a 750cc Triumph Bonniville so all you girls get pen to paper and rush your letters to me. — G. Blackmore, 169 The Ride, Ponders End, Enfield, Middx.

SEVENTEEN YEAR old female headbanger seeks male or female pen pals from anywhere. Send picture if possible. Must be 17 or over with a great sense of humour and a lively personality. — Jacky Price, 10 Sandpiper Close, Ifield, Crawley, West Sussex.

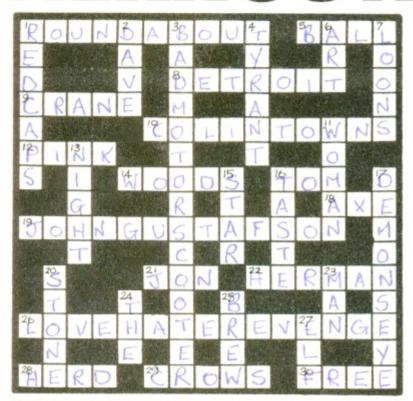
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- Which British band was Schenker once in?
- 2. Which member of MSG was also in that band?
- 3. What is the name of Schenker's brother and what well-known HM band is he connected with?



KERROS WORD Buckley



ACROSS

- Ex-Searcher Chris Curtis fronted this group which also featured Ritchie Blackmore (10)
- see 2
- S. Kiss's rocking city (7)
 This Vincent was part of Atomic Rooster (5)
 Gillan's favourite keyboards man (5.5)
- 12. Colour for a shiny crazy diamond (4)

- 12. Colour for a shiny crazy diamond (4)
 14. see 6.
 16. This Rogers drummed for Dio's Prophets (3)
 18. What Eugene had to take care with (3)
 19. This ex-Merseybeat star played in the first Gillan band (4.9)
 21. Whitesnake aristocraf? (3)
 22. A broody Dutchman (6)
- 22. A broody Dutchman (6)
 26. This Episode Six single from Feb, '67 featured Gillan on vocals (4.4.7)
 28. Mick Underwood played for this band between spells in the Outlaws and Episode Six (4)
 29. see 20.
 30. Their first L.P. was 'Tons Of Soba' (4)

DOWN

- 1. The vocalist in this band, Dave Walker, briefly replaced Ozzy in the Sabs in '77
- 2 and 5. This guitarist has played in three bands with Cozy Powell, including Bedlam (4.4)
- Hagar's dodgy Lambretta? (3.5.7)
- 3. Hagar's dodgy Lambretta? (3.5.7)
 4. Halford posing as Hitler? (6)
 6. and 14. This fine sixties band featured 21 across on organ (3.5V
 7. Pants for Stx McCoy to wear with split knees (5)
 11. She came from Tokyo for Purple (5)
 13. . . but found this black (5)
 15. What Rainbow gazed at (4)
 16. One of this group's better albums was 'On The Boards' (5)
 17. This track was the official B side to 'Fireball' (6.3)
 20. and 24. and 29. This group why reproduct Tennane Lights' was

- and 24. and 29. This group who recorded 'Teenage Licks' were managed by Zep's manager Peter Grant (5.3.5)
 This band's final album from '76 was 'The Welsh Connection' (3)

- 24. see 20. 25. Cream whipped up a strange one (4) 27. Gary Driscoll was drummer in the U.S. band (3)

Solution on page 46





MAGAWATT MAYHEM!

HM fanzines reviewed by Philip Bell

"WHY, WHY did those heartless sods at *Sounds* have to publish *Kerrang*!?! Why. WHY . . . " (breaks down into pitiful fits of sobbing) . . .

Thus one visualizes the words of legions of stunned HM fanzine editors, fatigued with the production difficulties of their particular periodicals, on catching a baneful butchers at a certain glossy eye-burner. Yes, our heartfelt (we do have them) sympathies are extended to this thriving closet-industry as a whole.

We do, seriously, appreciate your restrictions; gathering of printable data ain't exactly a Caribbean cruise, then there is the cost of actually hiaving ink put to paper, getting copy on the streets, and passing it off on a wary, discriminating (tight some might allege), 'eadbangin' proletariat.

Hence this scintillating scenario designed to help the consumer decide Which HM fanzine?

OK, reading specs on, alphabetical order methinks, an' herewegooo . . .

AARDSCHOCK — and first up we haf the tenable ace in the pack. Sixth issue out now, starring Rainbow, Mothers Finest and seven sides of MSG piks B&W photos (69 in 32 pages), coverage of obscure / NWOBHM bands, revooze an nooze, set with admirable expertise into Aardschock's (translation — Earthquake) 11 in x 8in format.

Just one bitchin' inconvenience Sprechen-sie Dutch? Didn't think so Price Hf1 2.50 (how much?), details from Stefan Rooyackers, Gestebeshaat 25, 5615 L.A. Eindhoven, Holland. Strongly recommended to illiterates to whom the language barrier is irrelevant (but who can't read this anyway).

APOCALYPSE — Ring a bell? Recall a mind-blowing cartoor, adaptation of "Cygnus X-1" aeons back. Rush-freaks? Here's an extra-terrestrial case, a sci-fi comic-zine. The weak justification for a mention is act two, a similar kinda illustrated LSD trip through "Hemispheres".

Eleven pages of elaborate expressive artwork based on Peart's poetics, plus two other ridiculous spoofs, and it's a 'special Warlock issue , too! Suspiciously professionally polished. 50p from Dave Hornsby, 74 Park Crescent, Elstree, Herts, WD6 3PU. A must for addicts of the world's foremost techno-trio.

ACNE'N'DANDRUFF Ingenious title, but haphazard construction. Eight interview ettes: No variation. No. 4 contains dodgy dialogues, Ed to UFO and Scorpions among others, and past victims of Tartan grilling include Def Leppard, Wild Horses, Krokus, Iron Maiden, Girlschool and Praying Mantis. 25p + S.A.E. from Gordon Shearer, 54 St Leonards Road, Ayr. I won't say I told you so.

GATE ROCK'N'ROLL GUIDE Definitely exempt from the HM 'zine category, more variation here than in a box of Quality Street. Nevertheless, metal is an integral part in its scope of coverage, and the writing standard of the reviews, in-depth features (an informed one on Southern U.S. rock) and interviews is comparatively articulate (i.e. above me). Record co. sponsorship means it's now a freebie. Details from Jurgen Bürling, 1.3 Millrose Estate, Dublin, Eire, Yes, FREE, and value for money. FREE.

HAMMER is a virtually solo semi-pro doddle by the wonderfully named Wayne Perkins, formerly responsible for formative attempts in Worcestershire 'Rock News' and 'Overkill'. Endorsed merchandising is available thru' Hammer, and there's a club to join as well.

First ish substantially comprises rudimentary company biographies of mega-artists, stating the bleeding obvious, but useful all the same, and once Perkins gets his shit oops, sorry AI, thing together this should be a front-runner 50p (unfortunately) from Hammer, P. O. Box 430, London, SW10. Two so far.

HAWKFAN (5) — Fantasies, lyrics, info of the 'not many people know this variety, interviews, etc, devoted in its 26-page entirety to 'Wind'/Lords' (officially). Excellent coverage, of gross interest to freaky followers of the fab four / five / six / seven / eightsome, otherwise not worth a glass of spit. 55p

(ughl) courtesy of Brian Tawn. 29 Cordon Street, Wisbech, Cambs, PE13 2LW.

KILLING YOURSELF TO DIE (cough) is a Sabs / Ozzine. A lot of its info seems to have been lifted light-fingeredly from Pete Frames' family trees (I'd sue if I was you. Pete), and again much of it is primary school HM knowledge. But the idea behind it s a readable one. Unique in that I found myself disassembling it to rearrange the leaves in a comprehendable order. i.e., the correct one. Zap a large S.A.E. at The Croft. Peebles, EH45 9DZ, and be damned.

MOTORHEAD MAGAZINE — So here's the fanzine of the gigs of the songs of the albums of the members of the band. Sometime. I get the feeling there's more Motor-regalia, merchandise in limited editions etc available than there is associated with the Royal Wedding. A counterpart publication to Hawkfan (which has the edge), also a complementing A4 size, but contents vary from gig reviews to chit-chat, live shots, crosswords and news updates. Special commendation for type-quality in ish 4, but price a bank-breaking 60p. Alan Burridge, 98 Puddletown Crescent, Trumpton, sorry I mean Poole, Dorset, BH17 8AN, for a dose of brain damage.

PHOENIX The natural successor to Flying V. Which it is. Born early 81. Phoenix, though lean in pages, covers a spacious spectrum of Hard Rock (Stateside variety). NWOBHM, and 'old wave' HR faves. In for criticism 'cos its' contents are elpee overviews and features full stop, practically zilch otherwise. A worthy recipitent of 40p Howard Johnson, 51 Briony Avenue. Hale, Altrincham, Cheshire WA15 8PZ. Also at gigs virtually everywhere in the cosmos (well, bit of exaggeration here and there) for 15p less.

STARGAZER is the official mouthpiece of the Purple Appreciation Society, hence is obtainable only on subscription, and is hands down winner of the accolade for continuity, this being the twenty-third

copy
Experience it is that qualifies this as my personal favourite, splendid articles on the reformation con, line-up changes in the children of Deep, Richie's handwriting! Tommy Bolin, and others, recording bolts from the vaults, lyrics, reviews of every piece of Purple / spin-off product Simon Robinson could lay his greasy mits on, etc. etc. Join the society to get this and loads of added mivvies. SAE (or no reply) to Stargazer, 8 Herbert Road, Nether Edge, Sheffield 57.1RL.

TEENAGE DEPRESSION Irrefutably of the greatest fame. TDs' formidable accumulation of contributors has still, nevertheless, allowed them to out turn a mere thritten editions in half a decade

Again praisable reports on grass roots metal, though exclusive exchangers with the grosser mega's arent' as abundant as one would expect. A tested equilibrium for lives record releases and features works well, but the merits of reviews in what is often a quarterly, thirdly, or even annual mag must be in question. 50p from TD, 9 Redcliffe Close, Old Brompton Road, London, SW5 9HX, Issues 12 and 13.

A footnote A conference of Euro-zines is happening in sunny November. somewhere across the puddle, and TD are willing to organise an equivalent event over here, to facilitate a co-ordinated marketing approach, exchange brain-waves, and just maybe visit a boozer. Interested, Contact Depressions Ed at the aforementioned address.

And finally a big 'Ta' to those of you generous enough to donate and an enormous 'TOUGH' to all you lazy bastards who didn't. Try again next time



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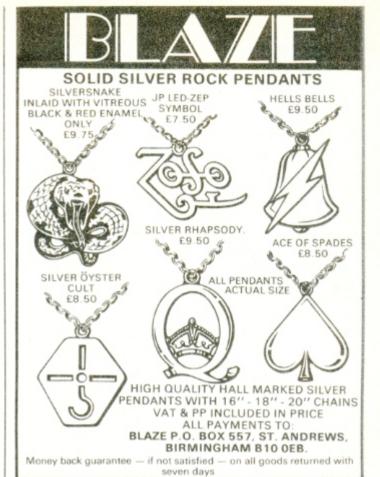
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SO FAR you've had a picture of Girlschool in every single issue of Kerrang! Are they paying you or something? They're good but come on, they're not THAT good. Everyone goes on about them as if they were the only female heavy rock band there's ever been. What about Bertha or Fanny or The Runaways? The Runaways (above) were a tragically mis-handled group who could have been HUGE. They were confused with the Punk tag but really they were straight heavy metal - and, dare I say it, a good deal more exciting to look at than the rather ordinary Girlschool. - John Blakemore, Chertsey, Surrey.

ΓM A headbanger. My favourite bands are Ulrich Roth's Scorpions, Judas Priest, Sabbath, Electric Sun, MSG, Motorhead, Rush, Rainbow, Budgie, early BOC, etc, etc. My favourite new groups are Iron Maiden, Accept, Sweet Savage, Angelwitch, Diamond Head, Saxon, Girlschool, Riot, Ocean, Highway Chile, Raven, Bow Wow, etc.

I only have one problem - I live in America.

It's very hard to get information or the music of new heavy groups. Few of us Americans have heard of the N.W.O.B.H.M. (or even Motorhead). Fewer have heard their music. Wimp rockers like REO, AC/DC, Journey, BOC, Led Zeppelin, etc still dominate musical tastes here - and with good reason - no-one's exposed to or prepared to listen to new metal . For instance, only one Motorhead

album and the few LPs of Iron Maiden, Tygers, More and Def Leppard have been released here compared with the massive onslaught on new HM LPs coming out there in Britain, (which we're lucky to find on import - sometimes). Our monthly rock magazines are months (or years) behind the times and we can usually only get every other issue of Sounds, (and that's a month late;) because of supply problems. And the radio isn't even worth mentioning.

Also the only new British band to play here was (ugh) Def Leppard. Last week Iron Maiden got the closest of the entire tour - they played in L.A. (over 500 miles away!). Saxon only played the East Coast last year with Rush, Girlschool has only gotten to Canada and even those American metal gods - Riot - have never played in California. Also most

KERROSWORD ANSWERS

ACROSS: 1. Roundebout 5. Ball 8. Detroit 9. Crane 10. Colin Towns 12. Pink 14. Wood 16. Tom 18. Axe 19. John Gustafson 21. Jon 22. Herman 26. Love, Hate. Revenge 28. Herd 29. Crows 30. Free DOWN: 1. Redcaps 2. Dave 3. Bad Moter Scooter 4. Tyrant 6. Art 7. Loons 11. Woman 13. Night 15. Star 16. Taste 17. Demon's Eye 20. Stone 23. Man 24. The 25. Brew Elf.

Say it loud to: Letters, Kerrang! 40 Longacre, London WC2.

Amercans are poseurs - they have yet to learn the headbang! In fact most dress and act (even at the heaviest shows) like they're at the high school

But things are changing! There's a rapidly growing Heavy Metal scene here with lots of headbangers and several excellent bands who play at parties and in garages (Bill Graham has a stranglehold on all the clubs and concerts, new bands have incredible odds against even having a respectable gig). Too bad Xavier Russell didn't get to see and review great heavy bands like Anvil Chorus, Leviathan, or Viking instead of the awful SF Metal groups he saw like 415 Violation, Tyrant and Third Rail (Van Halen clones). By the way when is his review of SF Metal going to be printed?

Kerrang! is so much better than its foreign rivals; Japan's Music Life and Holland's Aardschock (and neither of them are in English) I contribute to Aardschock and write articles for two small rock publications (Audio Trader and Sabbath Bloody Sabbath) and I'm interested in starting my own HM

magazine/fanzine over here and calling it Metallic Death (or maybe Wooarggh).

I also collect and trade concert tapes, bootlegs, pictures and information with people in the States - but I'm interested in trading and corresponding with fellow metallurgists in England.

Wait until you hear Mike Varney's 'US Metal' compilation album. It should go over like 'Metal for Muthas' did! And I thought all heavy US bands were wimp, pomp or Southern rockers! That was until I heard this perfect platter of metal ecstacy! Varney is guitarist for Rock Justice and Cinema - they jammed with Randy Hansen at Hansen's first public gig in 8 months - and he has put together a superb album featuring 10 killer bands like Isaac Newton and the Rods. - Ron Quintana, 4340 20th Street, San Francisco, California 94114, USA.

IT'S ABOUT time you published a letter from someone who doesn't reckon your mag is the best thing since sliced mod. As a headbangers

mag it is the most wimpish pile of rot ever to disgrace our local newsagent. It is obviously aimed at screwing the new teenage fans who'll buy anything with the word 'metal' on it. In fact we only possess a copy coz we got it free from our mate who works at the paper shop. (Next time he tries to palm one off onto us we'll do him in with a copy of Melody Maker! I wouldn't even hit someone over the head with your mag!!)

And as for the name, you should change it to KERRAP! By the way you must be hard up for mail if you have to print those self important, ass-licking letters from John Watson (are you paying him?) who only lives four miles up the road from us and used to write letters to Sounds saying that HM was rubbish—it's only since HM became fashionable again that the

changed his mind.

He and you haven't got a clue about what HM means to the street people – the bread and butter boys who have followed it for years and will carry on even when our hair falls out. Your mag doesn't have the depth of the real fan, you lack the devotion and are just jumping onto the current fashion. Nice pics? Oh sure! But you don't say anything do you? Get down to the nitty gritty and do your credibility a favour!

PS: Do you realise that we'll have to get next month's issue to check that you've printed this? Pillocks!! — The Men (Mallet Head, Honk and Arch) Flat 33A, Stockwell Lane, N

GREAT, I thought, Kerrang! no. 3, Angelwitch and Magnum, I thought. Can't wait to have a read, should be good — maybe even a full page pic of Witch in action. Alas, once I had conquered my embarrassment, and actually asked the ageing newsagent for your rag, what did I get . . ? NOT a lot . . . The promised doses of Angelwitch and Magnum were unbelievably small, pathetic, in fact. I know it's better than nothing at all — but not much.

Let's have some decent pix and info on these hot bands, eh??? A lot of the emphasis in Kerrang! seems to be on virtually unknown bands, which is ok, but here are two bands that are known, but still more or less struggling — ok perhaps they're not exactly scraping the barrel — but they AREN'T where they belong — in the Big Time! If you can afford to give space to an article on ridiculous comedy acts like Silverwing, then surely you can print something on Anglewitch and Magnum, two superb bands that really deserve to succeed!

Magnum, for my money, have that touch of class that puts them miles ahead of the other "new" bands you feature, and as for Anglewitch, well they're the best thing to come out of 'eavy metal since Black Sabbath (the absolute kings of them all). Everybody knows that, or, rather, they don't . . . C'mon, Kerrang!, it's about time they did! — Graham Rich, 30 Chesmere Drive, Penwortham, Preston, Lancashire.

PS: Howsabout something on Witchfynde? Another superb band, with two great albums and virtually no publicity in Sounds, and none in Kerrang! If you're going to feature "new" bands choose good ones like Witchfynde, who've been going for a while (your "GBHs" and "Exciter's"

may not be around in six months), who've proved they have talent and staying power. The main plea of the bands you feature seems to be they can't get a deal. An understandable predicament, but don't lay any laurels on 'em yet — Witchfynde stuck at it, and now have two albums out (The first good, the second VERY good . . .) on Rondelet, a small (independent?) label.

I WOULD like to complain about an article in your magazine Kerrang! (Meathead Mayhem Monthly), in which there was a rather unjust discography of the Blue Oyster Cult. It reduces a great group to the nauseating ranks of Saxon, Quo and even More and Slade. Unfortunately, most features in Kerrang! (who invented that name? – Lemmy?) are either of these groups or reduce musical bands to the same status (Ouo?).

I would also like to complain about the hard and sarcastic injustices done to OZZY (Geoff Barton in disguise?) on the back of Kerrang! 2. Ozzy is a great guy and the only person (?) who could ever make Sabbath black. By the way, the Cult are not a parody of

Sabbath.

Make Kerrang! a little less meatheady. — Jabez Pillock (Lucifer the Light), Stalk Forest, Oyster Bay, Long Island, New York.

I AM wondering how long it will be before one of your readers writes in about her adolescent sexual problems. It seems to me you have done well in winning over much of the readership of Oh Boy and Jackie and justifiably, as you cater much better for that audience. You publish some truly lovely pics of the hunky rock stars like Coverdale and Lee Roth which I'm sure look great above the dressing tables in the country. But how about some glossys of those groups whose members are old enough to be our fathers yet still attract the biggest sales? Zeppelin, Floyd, Sabbath, Hawkwind, would look fantastic and I'm sure that Robert Plant is far prettier than any boutique assistant anyway.

So please could you aim for attracting a wider readership before you have to resort to obtaining revenue through advertising tampons and acne lotion — Carol Thoss, 89 Stoke Street, Barnsley, South Yorks.

I WOULD just like to ask 'Fluffhead' (shouldn't that be Fluffbrain!) how I fit into his narrow minded outlook on life, which consists of TWO forms of life:

 'A Poser' — doesn't listen to really heavy stuff, probably dresses reasonably smartly, has short clean hair, doesn't wear flared patched jeans or studded wristbands (which are very macho, eh?).

2. 'A Headbanger' – vomits when he spots a 'poser' through his long greasy hair. Listens to real music (Motorhead), can drink eight pints of beer before throwing up, (the headbanger thinks this is a real achievement!). Thinks that being masculine means wearing studded wristbands.

I'd like to add category 3. People like me. I have short clean hair, straight leg jeans (unpatched), I don't own either a leather or combat jacket. I don't drink. Fluffhead obviously reckons I belong in category 2. but! — I have over 150 HM LPs (including Motorhead) as well as LPs by Duran Duran, U2, The Cure, etc. which I also enjoy. I've been to over 50 HM gigs as well as having attended Port Vale, Castle Donnington (twice), Reading (3 times) and Knebworth (3 times).

At this point I'd like to apologise to Fluff's parents for the state of catotonia (look it up you morons!) which this information has sent him into. He will no doubt recover in time for the leather gear sale at his local clothing for macho men store but the revelation that a third form of life exists in Britain will probably haunt him forever. — Adrian Lithgow, 3 Bowmont Gardens, Glasgow.

FOR ONCE Robbi Millar seems to be right when she says "You would have to be blind, deaf and dumb not to realise that Coverdale and Blackmore aren't the closest of bosom mates." But please remember it wasn't always that way. Even after Purple had split up David and Richie were still mates. You seem to have an obsession with them hating each other.

Please please print a picture of them together (colour?) on or off stage. I am sure lots of people like to see them together again because they are the ultimate heroes. I love 'em. — Mike Galway, 58 Churchstoke Walk, Baguley, Manchester.

WHILE ON holiday in America I bought a local mag. In it was an article about Van Halen commenting on their English tours. Dave Lee Roth went on saying how the halls were too small and filled with heavy metal audiences almost exclusively of leather and denim clad males which they did not want. Then he went on rabbitin' about how he hated our greasy food and rain filled weather and he could not wait until they got home to pretty women and more crowds.

I hope that you print this letter because he probably would not have the nerve to have said those things if he was being interviewed by an English magazine. — Mancunian Headbanger.

IN RESPONSE to a reader's request (see letter above) we present a rare pic of Blackmore and Coverdale when they were still talking to each other — pictured with Jon Lord in Deep Purple in 1973. (pic by Chris Walter).

